THE NEW YORK DRAMATIC MIRROR

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HENRI LYNN.

AT THE THEATRES.

Palmer's.—Col. Carter of Cartersville

Play in five acts, written by F. Hopkinson Smith and Augustus Thomas. Produced March 22.

Col. Geo. Fairfax Carter, C.S.A.	E. M. Holland
T. B. Fitzpatrick	Maurice Barrymore
Willis Morgan	E. M. Bell
Judge J. B. Kerfoot	Lysander Thompson
Major Thos. C. Yancey	Chas. W. Butler
Chad	Chas. L. Harris
P. A. Klutchem	Reub. Fax
Mr. Windom	Walden Ramsay
Adolphine Kramer	Mr. Bartlett
Ann Carter	Adelaide Rowe
Light Barbour	Agnes Miller

Considering the very slender material provided by "Colonel Carter of Cartersville," Messrs. Smith and Thomas must be credited with a good deal of ingenuity in having converted it into a five-act play.

More than that, they are to be praised for the fidelity with which they have imparted to the dramatic version a strong suggestion of the delightful flavor that constitutes the chief charm of the book. That flavor, however, is in no sense dramatic—it is literary. To what extent a quality that gives pleasure through the medium of the printed page can give pleasure through the medium of living interpretation is open to debate.

Instead of creating interest in character by revealing it in the searching light of events; instead of striking the steel of human nature against the flint of experience, the new school dramatist gives us a cold, calculating character analysis. He has lost faith in the virtue of sparks.

His pieces bear the same relation to plays that the artist's "studies" bear to his completed paintings.

Viewed in the light of a sketch, or a "study," Colonel Carter of Cartersville is unquestionably interesting, for it possesses true artistic qualities. The Colonel is a delicious personage—racy of the Virginia soil, coupling with the expectancy of a Micawber the charming delicacy of feeling, the hypersensitive honor, and the illimitable hospitality of the Southern country gentleman to whom has descended and by whom has been preserved the courtly, high-bred qualities of the English cavaliers that planted the New World aristocracy in the South and transmitted to their descendants characteristics that are the antitheses of those that were handed down by the hard-headed, thrifty, canny Puritan settlers of New England.

In the play, as in the book, we see the Colonel hopefully promoting his "air-line" in New York and exercising his genial prerogatives in his ancestral home. We also find him in love with a pretty ward, created for the dramatists' purposes, who twines herself about the loyal gentleman's heart only to demand of him a sacrifice when she wishes to give her hand to his young friend Morgan. It is all a study of character—winsome, humorous, pathetic by turns.

Since the opening night the text has been advantageously condensed, and refined audiences find much to enjoy in the delineation.

The Colonel is acted with fine art by Mr. Holland. The personation is keyed most naturally—it is without the slightest exaggeration, and it is given in the author's spirit. Mr. Holland will augment his enviable renown by this performance.

Mr. Harris has made a pronounced hit by his inimitable delineation of the old negro servant, Chad.

Miss Miller is charming as Light Barbour. Adelaide Rowe plays Ann Carter, the gentlewoman, with sweet dignity.

Messrs. Barrymore, Bell, Thompson, Butler, Fax, and Kennedy all sustain incidental characters excellently.

The piece is mounted superbly. The exterior and interior of Carter Hall are works of art. The Bedford Street home is a model of the old-fashioned New York sitting-room, dear to the memory of the present generation's grand-parents. To see the setting of Colonel Carter alone is worth the price of an orchestra seat to the lover of artistic pictures.

Herrmann's.—Chums.

Farce in one act by Thomas Frost. Produced March 24.

Lieutenant Jack Bundle	Henry Miller
Mr. Potterby	Charles B. Welles
Lelia Sterling	Netta Guion
Mrs. Potterby	Kate Bealby

Chums is one of the ten plays that received honorable mention in the *Herald* prize play contest. As it is the first to be produced it attracted many people connected with the theatricals on Thursday night when occurred its only performance at Herrmann's.

Chums seems more like the work of a veteran than of a débutant dramatist, for the manipulation of misunderstandings and ambiguities into farcical scenes and situations is ingenius and neat, but the theme and treatment are not especially novel.

There is a Husband and a Wife, a Young Girl, and an Officer just returned from foreign parts to see once more the Young Girl—with whom, it may not be necessary to say, he is in love. The love is reciprocated, but by a combination of entrances and exits the Officer mistakes the Young Girl for the Wife and the Wife for an actress that had formerly been a flame of the Husband.

Scenes are brought about in which the officer believes the rest of the cast to be one another, and the rest of the cast believe the officer to be a gay Lothario, an imbecile, a false friend, and finally a trump.

The farce is brief—it is acted in less than half an hour. No extraordinary brilliancy or individuality is displayed. Conciseness and directness and a deftness in construction are the conspicuous merits.

Henry Miller was the officer. He acted with much zest and humor, and he gave the character a personality that was altogether pleasing.

The others in the cast were satisfactory, —including a poodle dog of remarkable intelligence.

Academy.—Adele Sandrock.

The Academy was filled Monday night on the occasion of the first appearance in New York of Adele Sandrock. This actress, of Dutch nativity, has won fame in various German centres, notably Vienna; and her initial work in this city fully approved the reputation which preceded her.

Fräulein Sandrock is a tall, graceful blonde of almost girlish outlines. Her face, while it is suggestive in the lower lines of her nationality, possesses that strong, yet sensitive, mobility which never accompanies mere beauty. It is wonderfully expressive of great emotion. Her eyes are also potently assistant in changing moods. She has been called the German Bernhardt; and though the national characteristics and temperaments of these women offer strongly opposing elements, Fräulein Sandrock really does at times suggest the great French genius in electrical surprise, though she does not possess the Bernhardt's feline stealth of movement.

The play of Eva tells the story of the love-misfortune of the daughter of Count Düren, who has lent his name to a mining scheme. Johannes Hartwig, a wealthy manufacturer, in love with Eva—the girl herself loves and is betrothed to another, Elimar—assists in the mining enterprise, and advises his employés to invest in it. When all are assembled as guests of the Count, news comes of the failure of the scheme. The poor stockholders are frantic.

Hartwig demands an explanation of the Count and is insulted by the lover, Elimar. Eva interferes, and claims for Hartwig the right to an explanation, and Elimar breaks off his engagement with her. Eva marries Hartwig. Years afterward, when she is a mother, Elimar appears, avows his love for her, and she, still loving him, tells her husband that she married him for pity, and is driven from home. She goes to Elimar, and learning after a time that he has married a young woman and is deceiving her, kills him. For this she is sent to prison. On her release, an invalid, her friends congregate to greet her, with her husband, who has forgiven, and her returned happiness kills her.

The play has several scenes of intensity, in all of which Fräulein Sandrock is naturally and movingly powerful. The scene with the returned Elimar, where unconsciously she betrays that she still loves him, was admirably developed; and in the later and more exciting incidents, as well as in the scene leading to her death, she was artistic to a degree.

The supporting company was well balanced, and the subordinate groupings were very skilful.

Herr Klein was a consistent Hartwig, and his personation won sympathy from the opening. Herr Weiser, as the father, was earnest though theatric. The Elimar of Herr Wirth was modernly villainous, even to a cigarette. The character sketch of a minister, by Herr Gans, and a comic personation of a brewer by Herr Mueller-Fabricius, were careful and effective bits of work.

Tony Pastor's.—Variety.

Many people were much pleased on Monday night by what they saw and heard at this place.

The majority of jokes, it must be noted, are not young. They would be more appropriate between the covers of a comic almanac of 1882. But they were the only tiresome part of the programme. Perhaps it was that the English "humor" by a cockney named Virto who played dexterously on instruments was contagious.

The Russell Brothers as usual, evoked screams of laughter; Tony Pastor himself had his say; Lydia Yeamans was charming, and Weber and Fields, "the German Senators," sandwiched their remarks between applause.

Niblo's.—Evangeline.

Evangeline made its reappearance at Niblo's on Monday night. The company comprises many more or less pretty girls, and many more or less clever comedians, and there are interpolations here and there.

Considered as a burlesque of an extravagant character, Evangeline still retains the right to be called one of the best of its kind.

Jacobs'.—Forgiven.

That time-worn melodrama, by Clay M. Greene, Forgiven, is the attraction that is offered this week to the patrons of Jacobs' Theatre.

Frederic Bryton has so long been identified with this play that criticism is unnecessary. Ralph Delmore, who is jointly starred with Mr. Bryton, was seen in New York in this play earlier in the season. The supporting company is capable.

Windsor.—Hands Across the Sea.

Hands Across the Sea, which has been seen at nearly every combination house in the city this season, attracted but a fair audience at the Windsor Theatre on Monday night.

The play, which is of the conventional melodrama order, succeeded in delighting the audience, especially the gallery gods.

People's.—The Clemenceau Case.

The Clemenceau Case, with Sybil Johnstone—who bears the unenviable distinction of being the original nude on the American stage—as the Iza, attracted a large audience at the People's Theatre on Monday night.

The leading characters were assumed by the same people who were with the company when the play became notorious at the Standard Theatre.

Grand.—8 Bells.

That amusing mixture of farce and acrobatism called 8 Bells, opened a week's engagement at the Grand Opera House on Monday. The audience was very large and received the performance warmly.

Koster and Bial's.—Variety.

There were several changes in the programme at this popular concert hall Monday night, the new features consisting of a musical mélange, by George Martinetti; a change of some musical numbers in Fred Solomon's burlesque of Fra Diavolo, and new songs by Mlle. Pacra.

At Other Houses.

This is the twelfth week of Francis Wilson's appearance in The Lion Tamer at the Broadway.

To-morrow night will occur the fiftieth performance of Gloriana at Herrmann's.

The Last of the Hogans will reach its one hundred and twentieth performance this week.

Uncle Celestin still holds the boards at the Casino, but there are active preparations for the production of a new operetta from Germany.

The English Rose entered upon its fourth week at Proctor's last night. In a few weeks it must make way for Across the Potomac, owing to existing contracts.

Merry Nellie McHenry in A Night at the Circus is a strong magnet with patrons of the Bijou.

A Modern Match continues to be acted by the Pitou Stock company at the Union Square. On Thursday night Mr. Pitou will present Geoffrey Middleton, by Martha Morton.

Merry Gotham has made a pecuniary success at the Lyceum. The play has been thoroughly revised.

Our Grab Bag has entered upon the second week of its furore of fun at the Park. The Golden Ladder next Monday.

This is the last week of For Money at the Star. The American Minister will be presented for the first time on Monday night.

Charles Dickson in Incog is in his second successful week at the Standard. Mr. Dickson is the most promising light comedian on the English-speaking stage.

RETURN OF ALBERT BIAL.

Albert Bial, of Koster and Bial, returned from Europe, last week. He has been abroad three months, and has combined business with pleasure. He visited Berlin, Vienna, Paris, Munich, Cologne, and London.

"Vienna I found dull," said Mr. Bial to a MIRROR reporter, "but London, as far as concerns the music halls, has been very lively. It is only at the London theatres that business is stagnant, although Henry Irving in Henry VIII., and The Mountebanks are both doing good business. I am glad to get back to New York; I prefer it to any other city."

Mr. Bial has engaged Marie Vanoni, the singer and dancer, now at the Empire, to come to Koster and Bial's on Sept. 4; Marie Lloyd, now appearing in pantomime at Drury Lane, to come on July 5; Dufour and Hartley, to come on May 16; Aman, the mimic, to come on July 25, and the Neumann Sisters, July 5.

THE STEIN BILL.

Our advices from Albany state that the Stein Stage Children's Bill is in the committee of the whole in the Senate. It is likely to come up to-day (Tuesday) or Wednesday. Action on it was deferred last week owing to debate on several other important measures that had precedence.

PROFESSIONAL DOINGS.

MAUDE HEATH denies that she has severed her connection with A Turkish Bath company or the management of E. H. Macoy, with whom she says she has a ten years' contract, which she intends to keep.

JULIAN MITCHELL is rehearsing at the Broadway Theatre F. S. Gibb's Irish farce-comedy, The Voodoo, which will be produced at Mrs. Drew's Arch Street Theatre, Philadelphia, Easter Monday, April 18, by a company that is announced as excellent.

THE FIVE A's had a benefit at the Broadway on Sunday night. There was a fair-sized audience. Louis Aldrich, Nina Bertini, Clara Lipman, W. Andrew Mack, Lydia Yeamans, Wallie Eddinger, and Alonzo Hatch were among those that appeared.

OSCAR EAGLE, who for two seasons has played General Haverill in Shenadoah, closes next week in Philadelphia. He has given a most interesting and artistic performance in this character.

ADA LEWIS, famous for her work in Riley and the 400, and The Last of the Hogans, who is better known as the "Tough Girl" of Harrigan's company, has been re-engaged for next season.

JOHN T. SULLIVAN telegraphed from Brooklyn last night (Monday): "Charles Coghlan's play, The Cheque Book, will be given its first performance at Washington, D.C., on Easter Monday. There will be special costumes, and the production will be 'special.' The play will be acted next in Chicago, and then—New York. Miss Coghlan will play the leading comedy role. Dorothy's Dilemma is playing to a fine house here to-night."

BLANCHE WALSH has been engaged by Charles Frohman for next season.

EDWIN H. LOW has received word from London that his agents have closed a contract to bring Wilson Barrett, his company of thirty actors, and his scenery to America, leaving Liverpool by the *City of Berlin* on Oct. 17.

MALCOLM BRADLEY has signed with Augustus Pitou's Across the Potomac company.

ROSABEL MORRISON will return to The Danger Signal this week.

DORE DAVIDSON has booked Dangers of a Great City in New York and Jersey City.

ULLIE AKERSTROM produced her new play, Miss Rosier, for the first time at Northampton, Mass., last Friday night. The trial was successful, and Miss Akerstrom announces that she will present it elaborately as a feature, next season.

F. GORDON MEADE will join Only a Farmer's Daughter at Richmond, to play the country youth.

NEW YORK THEATRES.

PALMER'S THEATRE.
Broadway and 30th Street.
Evenings at 8:15. Matinee Saturday at 2.
COLONEL CARTER OF CARTERSVILLE
Reappearance of Mr. Palmer's company in a new American play by F. Hopkinson Smith and Augustus Thomas.

HARRIGAN'S THEATRE.
Thirty-fifth Street and Sixth Avenue.
M. W. HANLEY - - - - - Manager
EDWARD HARRIGAN in his new local play.
THE LAST OF THE HOGANS.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.

LYCEUM THEATRE.
4th Avenue and 23d Street.
DANIEL FROHMAN - - - - Manager.
EVERY EVENING.
MERRY GOTHAM.
MATINEES ON SATURDAYS ONLY AT 2.

BIJOU THEATRE.
Broadway near 30th Street.
NELLIE McHENRY
and the Greatest Show on Earth in
A NIGHT AT THE CIRCUS.
Nights at 8:15. Matinees Wednesday and Saturday.
Seats secured in advance.

STAR THEATRE.
Broadway and 13th Street.
W. H. CRANE
and his company, under the direction of Mr. Joseph Brooks, in the comic play entitled
FOR MONEY
Every evening at 8:15. Saturday matinee at 2.
Monday, April 4, THE AMERICAN MINISTER.

BROADWAY THEATRE.
Corner 41st Street.
Manager - - - - - FRANK W. SANGER
Every evening at 8. Saturday matinee at 2.
FRANCIS WILSON.
and company in
THE LION TAMER
Week of April 4, mementoes to the ladies and children at every performance.

CASINO.
Broadway and 39th Street.
TO-NIGHT AT 8:15.
UNCLE CELESTIN
Great Cast. New Scenery. New Costumes.
Admission 50 cents.
Seats on sale two weeks ahead.

HERRMANN'S THEATRE.
Matinees Saturday, 2:15.
Preceded by Clyde Fitch's "Frederic Lemaitre."
The Glorious Comedy,
GLORIANA!
March 30—50th Souvenir night.

H. R. JACOBS' THEATRE.
Corner 31st Street and 3d Avenue
Matinees
MONDAY, THURSDAY and SATURDAY.
FRED. BRYTON and RALPH DELMORE in
FORGIVEN.
Next week—THE WHITE SLAVE.

PROCTOR'S THEATRE. 23D ST.
Fourth week and established success of
THE ENGLISH ROSE
by Sims and Buchanan.
At Mats. Wed. and Sat. special prices.
First Souvenir, April 12.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c.
Wednesday and Saturday Matinee.
8 BELLS.
Next week—THE STILL ALARM.

STANDARD THEATRE.
Broadway and 33d Street.
CHARLES W. DICKSON
and George W. Lederer Company, in
INCOG.
Evenings, 8:15. Matinees Saturday at 2.

KOSTER & BIAL'S. 23d Street.
Matinees—Monday, Wednesday, Saturday
CARMENCITA
ELLE. MARIA PACRA. | THE SPANISH STUDENTS.
VAUDEVILLE, BURLESQUE, SPECIALTIES
NOVELTIES.

FOURTEENTH STREET THEATRE.
Near Sixth Avenue.
J. WESLEY ROSENQUEST, - - Manager
JOSEPH ARTHUR'S FAMOUS PLAY,
BLUE JEANS.
Last week but one.
It will not be played at any other theatre in New York city.

TONY PASTOR'S THEATRE.
14th Street.
MATINEES TUESDAY AND FRIDAY.
Grand success of the new company. All re-engaged, and appear in new acts.
TONY PASTOR at every performance.
Weber and Fields, Russell Brothers,
Lydia Yeamans, Monroe and Mack.
Sisters Fiexmore, Herr Grais, The Phantos,
Major Newell, Mons. Virto, Prof. Thornbury.

ED. COLLYER
Teacher of Stage Dancing, 46 Clinton Place, New York.
Professionals Perfected. Terms Moderate.
Reference pupils, MISS HELENA COLLIER, Mollie Fuller, Clara Thropp, Margaret MacDonald, Ollie Archmere, Marguerite Ferguson, Nannie Lascelles, Mattie Rooney, Agnes Mahr, Lillian Melbourne, Annie Martell, Clara Coleman, Lottie Wade, Evelina Dougherty, Rachel Booth, BENGLER SISTERS, children of Tom Bengler of DELEHANTY AND BENGLER, also WALTER EDDINGER, great boy actor, MASTER LENNIE, phenomenal child vocalist. Teaching incomparably superior to all others. Enclose stamped envelope for answer.

COLLAPSED!

THE "OPPOSITION" TO THE ACTORS' FUND FAIR.

The Great Indignation Meeting Attended En Masse by Three Reporters, One Woman and One Unknown Man—Ludicrous Plight of the Opera Bouffe Conspirators—The Attempt to Injure the Fair Denounced by Professionals — Names Used Without Authorization — The Enemy Routed, Horse, Foot and Dragoons.

The "opposition" to the Actors' Fund Fair made a last desperate attempt on Sunday night to create a following, and scored an unprecedented fiasco.

The leaders determined to test the strength of their position by an appeal to the profession at large. Accordingly, they persuaded Manager Rosenquest to give them the use of the Bijou for a mass meeting on Sunday night.

The greater part of last week they were at work sending personal letters to all the actors in town urging them to attend.

It was stated that the purpose of the meeting was to give professionals an opportunity to express themselves regarding the Fair. It was pointed out that "there is a feeling prevailing that a large number of people who have the welfare of the Actors' Fund at heart have been ignored in the business arrangements for the Fair," etc. It was promised that no acrimonious remarks would be indulged in it. It was added, in order to convince those invited of the absolutely impartial nature of the proposed debate, that Mr. J. H. McVicker would preside and that the meeting would be addressed by such gifted and unprejudiced speakers as Herbert Kelcey, Maurice Barrymore, and the Hon. J. M. Hill.

In fact, the speakers, and the parliamentarians, and the arrangements were all calculated to inspire the profession with awe and to show the friends of the Fair to what a dangerous pitch they had excited a considerable portion of the guild.

But the best laid plans of conspirators, like the plans of mice and men, aft gang agley. They went decidedly agley in this instance.

On Sunday night, half an hour before the time appointed for the meeting—eight o'clock—a MIRROR representative approached the scene of prospective action.

A full illumination of the Bijou surprised many promenaders on Broadway. It was not for A Night at the Circus, because the great canvas frame that advertises Nellie McHenry's equestrian act had been removed from its usual position across the entrance. As people passed they glanced curiously into the brilliantly-lighted lobby. The view was unobstructed even by the usual loiterers about the door.

The Bijou was open and waiting for the alleged intending throng of the dramatic profession, "called" to protest against the Fair. Verbal rumor and printed declaration, as we have already observed, had stated that such protestants were numerous. They had been given no avenue and no opportunity to express their opposition to this enterprise. They burned to say something—something forcible—it was confidently asserted, and they wanted to meet *en masse*, in order to give their expressions that aggregate volume so frequently described as a "thunder tone."

For this the Bijou had been opened, heated, and attended to by its usual staff, except only the ticket-seller. For this the doors swung wide and admission was free. For this the gas—a great deal of gas—had been turned on.

Within the office of the Bijou, out of the damp atmosphere of a damp night, and out of sight—but still in peeping positions that commanded the entrance—were gathered several persons that were about—as they thought—to be vindicated. They were the "leaders" of the opposition. They were the self-commissioned and the non commissioned officers, and the fuglemen and buglemen of the army that was to make onslaught. They were there for business—ready to come out into the light when the crowd should clamor for them and be the heroes of the hour. Our reporter was unable to identify the faces coyly peeping at him through the doorway. But he noticed that one face was decorated with side-whiskers, of an indescribably peculiar style. Another "leader" displayed a stubby black moustache, oriental eyes and flashy neckwear. A third was a big, beefy man at whose elbow stood a little man, looking for all the world like Robert Macaire and his dexterous accomplice.

They waited. At first confidently. Then less confidently. By and by nervously. Finally they went away.

Between half-past seven o'clock and a quarter to eight, by actual count half-a-dozen persons, one by one, walked into the theatre, surveyed the brilliant, but empty auditorium, and then walked out again.

Tom Maguire, the veteran treasurer of the theatre, flitted about, occupationless, and yet without apparent happiness. The ushers held themselves in readiness to usher. But simple curiosity—illustrated by the straggling half-dozen—seldom cares for a seat.

The stage was set to a chilly interior which even the wasting gas could not warm. An open door, centre in flat, increased the unobstructed draught. Up centre stood a table, surrounded by chairs, and hol ing a capacious white pitcher, presumably filled, and glasses. Thus were the expected orators provided for.

At eight o'clock two newspaper reporters entered. One other had already taken a seat down front, to the left, and was alone on that side of the house. On the right, solitary, sat a woman, who turned frequently to look at the door, half in expectancy, half in curiosity. The only other soul visible was a man in a cape coat who stood up in the rear, surveying the empty expanse, and who, as the two newspaper men walked down the aisle to chairs, also took a seat.

The audience of five sat in a silence so profound that the combustion of the gas literally seemed a roar. Nobody else even looked within.

Presently the property cat entered the open door on the stage, stopped in the doorway, surveyed the house with a seeming intelligence, with which an unmistakable native melancholy was blended, and turned sorrowfully, yet with that feline caution that precedes mousing, and disappeared.

The moments seemed like hours. They always do in such an atmosphere.

At 8:08 an attaché of the Bijou walked down the aisle on the right, and bending over the solitary woman whispered something. She rose and walked out. Going over to the single newspaper man on the left in front, the attaché also whispered to him, and he in turn rose and started for the street. Coming to the two reporters who sat together, the attaché in a low and perfunctory tone enunciated the word "postponed." The man in the cape coat in the rear evidently anticipated the news and rose before he was informed that the mass meeting called to protest against the Actors' Fund Fair had been postponed.

There had really been nothing to postpone.

In the meantime, the men in the office, "leaders" and orators, had emerged from their seclusion and gathered mournfully at the Gilsey House across the way. Here they held a council of war—or perhaps it was a council of peace. Then they hastened to the entertainment of the Five A's, to which they bought tickets, and there sought to disseminate the idea that it was the entertainment of their choice—the place where they had designed to spend the evening—and that everything as to them was satisfactory and altogether lovely.

At half-past eight the Bijou's lights were turned off, the doors closed, and the big canvas announcing A Night at the Circus replaced

Thus began and thus ended the great mass meeting called by the "opposition."

It was the last gasp of that more or less mythical faction.

The profession had shown by its withering contempt the estimate that it placed on the deliberate—and latterly frantic—attempts of a handful of malicious schemers to involve its members in a disgraceful brawl over a great charitable movement.

The following account of the ludicious mass meeting fiasco is taken from yesterday's issue of our conservative contemporary, the New York *Times*:

"The length and breadth of the "opposition" to the Actors' Fund Fair was measured last night, by the response to the invitation sent out by the leader of the obstructionists calling for a meeting at the Bijou Theatre of those who objected to the holding of the Fair. The leader appeared, and in addition there was one manager of repute and another man whose identity the reporters could not discover. The trio did not deem it advisable to organize the 'meeting' formally, and the whole affair ended in a 'fizzle.' It is very evident that the gentlemen of the profession who had been led into a show of opposition at first had, on sober second thought, become ashamed of the position they were made to occupy, and decided to take no more steps to hamper the noble work of their sisters who are engaged in the arrangement of the details of the Fair. The decision does them credit. No petty opposition could have prevented the holding of the Fair or have seriously interfered with its success, but it is pleasant to know that the last active measures of hostility have been suppressed."

The publication of a list of names of persons alleged to be opposed to the Fair turns out to be a "fake" of the fakiest description. A number of professionals have communicated voluntarily with THE MIRROR denying that they authorized the use of their names in this connection.

Mr. Glenney writes as follows:

WHEELING, W. Va., March 27, 1892.

To the Editor of the Dramatic Mirror:

SIR.—My name appears in a certain dramatic paper as being opposed to the Actors' Fund Fair. Will you kindly contradict the same?

While I am heartily in favor of the Fair I never voted one way or the other, and I might add that of the twelve members of our company there is not a single one opposed to the Fair.

Most respectfully yours,

J. G. GLENNEY.

The Private Secretary company.

Mr. Gould, James O'Neill's leading man, sends this telegram:

ST. LOUIS, MO., March 27, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I voted emphatically for the Fair. The **** prints me as opposed to it. Please deny. HOWARD GOULD.

We subjoin an explanatory letter from Mary Breyer:

JERSEY CITY, March 28, 1892.

To the Editor of the Dramatic Mirror:

SIR.—During the week I have been surprised to see and hear my name used as an enemy of the Fund Fair. If I were I would not remain a member of the Fund. My name is in good standing, for I have paid my dues for about eight years, and I have always manifested my willingness to play for benefits, or to do anything to further its interests.

Five weeks ago, in Washington, I received a circular asking for my vote. From this I inferred that the question of the Fair was still in doubt, and was to be decided in this way, and as I am capable of doing better work on the stage than off I voted—not against the Fair, but for an Actors' Fund Day. I was willing to assist in any way and shall contribute my mite.

This cunningly worded circular stated that the names were not wanted for publication but only to get the vote of the profession, and I was shocked after five weeks to find my name published as an enemy of the noblest institution connected with the stage.

I regret that the affairs of the Fund should be made the subject of newspaper quarrels, and fear that it is done more from the selfish motive of selling papers than to benefit the profession.

MARY BREYER,
Dr. Pill Company.

Mr. Keefe writes as follows:

INDIANAPOLIS, Ind., March 25, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I see my name among the "opposition." I wish it to be distinctly understood I did not vote that way, as I have been in favor of the Fair from the first and cast my vote accordingly.

Respectfully yours, J. P. KEEFE,
Stage manager A Fair Rebel Co.

D. A. Bauta said to a MIRROR reporter yesterday: "My name was published in the list of opponents to the Fair without my authority, permission or knowledge. I am heartily in sympathy with the project." The name of Kathryn Kidder appears in the "fake" list. She is one of the Fair's most ardent supporters.

These significant disavowals sufficiently indicate the fraudulent nature of the alleged list. It calls for no further comment.

The following letters and extracts are but a few of the many declarations THE MIRROR has received during the past week on the subject of the Fair and the now exploded "opposition":

PHILADELPHIA, March 26, 1892.

To the Editor of the Dramatic Mirror:

SIR.—If the voice of a member and a staunch defender of the Actors' Fund and its established Fair, though removed from the immediate seat of war, is of any weight and cheer to the brave women in charge of his glorious project, permit me to express publicly the opinions on the subject of many members of the Actors' Order of Friendship and of the Five A's, and scores of good, sturdy actors (men) with whom I have previously come in contact en route.

From the beginning I have been with the Fair. I have placed implicit confidence in the wisdom of the Fund's Trustees and of the courageous women who have by their integrity already won a right to the word *bravery* as applied to the heroes of the battlefield.

As the second officer of the Edwin Forrest Lodge, Actors' Order of Friendship, I have worked in that field. I found some opposition at the start—about one in seven; but since your publication of the resolution passed by the Order, endorsing the Fair, the seventh man has disappeared, and I can now say that so far as I know the A. O. O. F's. en route stand shoulder to shoulder with those who in lodge endorsed the Fair.

A recent visit to the club-room of the jolly Five A's convinced me that the same was true there, and as a member of the Paul Kauvar company I add their good wishes. In behalf of scores of fellow-professionals who have not been heard on the subject, I say: God speed the Fair and reward the brave workers with a bountiful harvest.

One word to the enemy.

No fair-minded man will deny the right of opposition on all public questions; but in this instance it has proved of no avail. Those that we have won we cheerfully grasp by the hand. But to those who persist in their course, and continue to throw obstacles (inconsequential, though they may be) in the way of this great work, we, the defenders and friends of the Fund and Fair cry shame! Shame upon you!

In the face of the good work already done it is surely not premature to put a question to the old Agamemnon and his companions who have questioned the moral courage of the brave hearts now bearing the burden, and have impugned the integrity of American manhood (especially in New York) for the good women of the profession.

Don't you think that it is about time to creep into your own dark graves and die?

Respectfully yours,
E. L. SNADER.

NEW YORK, March 26, 1892.

To the Editor of the Dramatic Mirror:

SIR.—As the intelligent men and women of our profession regard THE MIRROR as that profession's only reputable and dignified organ, you will permit me to say that I think THE MIRROR lapses from its accustomed dignity and conservatism when it stoops to notice the little band of men who are endeavoring, with vain and frantic effort, to injure the Actors' Fund Fair. These men can do no harm.

The women who are working for the Fair are too sensible to permit their insults to wound. The men that compose the "opposition" are, with two or three exceptions, persons who add little to the good repute of our stage.

One or two women have denounced the Fair as fraught with danger of insult to the actress. The careers of these timid ladies must be clouded by peculiar and unfortunate personal experience. One is pretty safe in declaring that a self-respecting woman, with a clean record, is safe from insult anywhere.

Respectfully yours,
AN ACTRESS.

Verner Clarges, of R. B. Mantell's company, writes: "I used to think an Actors' Fund Day would be a good thing, but I did not know until I read THE MIRROR of March 12 that it had been tried and that it had failed. As to the Fair—that will be a great success, as, indeed, it ought to be."

"I am delighted to see that THE MIRROR is vanquishing the enemies of the Fair," writes Barton Bancroft. "It is a grand and noble project. It has my heart's best wishes and it will have some of my handiwork and coin too."

"A. D. F.," of this city, writes: "Allow me to congratulate you on your reply to J. H. McVicker's letter. We are not in the profession, but we are always ready to help a good cause. My wife is working hard for the Fair. As one of its subscription solicitors she has been received by every one on whom she has called with the utmost courtesy and consideration. I do not deem it 'degrading' to solicit help for a charitable institution."

"Keep up the good work and the noble defence you are making in behalf of the Actors' Fund Fair. The women of the profession will do honor to the cause they represent and to the advocacy of THE MIRROR," writes Marie Hilforde.

NEW PLANS AT PROCTOR'S.

Proctor's Theatre has built up so excellent a reputation for first-class business that its managers have received many applications from well-known stars and desirable attractions either to rent or to share during the coming season. Some of these tenders have been so exceptional that these managers have decided to postpone the formation of their stock company, and to inaugurate a policy which promises a series of varied and high-class productions under auspices and conditions most favorable.

It is announced, in accordance with this decision, that these managers are prepared to negotiate with stars and attractions of established reputation for limited engagements during a portion of the Summer and the regular season of 1892-93.

It is not necessary to say that the patrons of Proctor's favor only the best attractions in the dramatic or lyric field, and that proposals from other than that class cannot be entertained. An excellent legitimate business may be regarded as assured with offerings of the class that has given the house reputation. The average weekly takings at Proctor's during the last three years have been of a figure that would attract any manager (except only grand opera) for a season of forty weeks each year. This does not imply that the receipts of some attractions might not exceed a gross of $230,520 in a season of forty weeks, but such few exceptions would probably play to as large receipts at Proctor's as they do elsewhere.

Messrs. Proctor and Turner are to be congratulated upon the gratifying results of their three years' management, which augurs a brilliant future prospect.

ANOTHER.

Hyman Israel, owner of the Hotel Royal site, has arranged to build a combination hotel and theatre on that property, corner of Sixth Avenue and Fortieth Street, and George W. Lederer has taken a twenty-years' lease of the house.

The house will be generally planned like the Metropolitan Hotel and Niblo's Garden, will be fire-proof, ten stories high, and the theatre will seat 1,400 people. McElfatrick and Sons are the architects, the estimated cost of the building is $300,000, and the contract will call for its completion in seven months. Work will begin about May 1.

The theatre will have two entrances, one on Sixth Avenue, and the other on Fortieth Street. Mr. Lederer's idea is to place a permanent comedy stock company in the house, and he is said to have already engaged Edgar Davenport, Harry Davenport, Ellen Burg, Louis Mann, and Claire Lipman.

TWELFTH NIGHT SOCIAL.

The members of the Twelfth Night Club and their friends enjoyed a monthly social in their attractive rooms in East Twenty-third Street on Friday afternoon.

Guests rendered a delightful programme. Cornelia Dyas, pianist; Mabel Stephenson, in recitation and bird-warbling, Florence de Vere Boesé, Misses Gordon and Jenkins and Mrs. Augustus Thomas in song, Miss de Frece in recitation, and Mrs. French-Sheldon in a talk upon her experiences on the Dark Continent, supplemented by Mr. Taylor, who accompanied Mrs. Sheldon in her African explorations, embodied the entertainment.

A well-appointed and artistically arranged tea-table, which was gracefully presided over by Phyllis Rankin and May Robson, who with Mrs. Doubleday were hostesses for the day, was an attractive feature.

☞ Wanted, two first-class attractions for week of April 18—pay week. Dan. P. Byrne, Manager Opera House, Carbondale, Pa.

THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter page, $40; Half page, $75; One page, $140.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - APRIL 2, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIJOU THEATRE—A NIGHT AT THE CIRCUS, 8:15 P. M.
BROADWAY THEATRE—THE LION TAMER, 8 P. M.
CASINO—UNCLE CELESTIN, 8:15 P. M.
FOURTEENTH STREET THEATRE—BLUE JEANS, 8 P. M.
GRAND OPERA HOUSE—8 BELLS, 8 P. M.
HARRIGAN'S THEATRE—THE LAST OF THE HOGANS, 8 P. M.
HERRMANN'S—GLOBIANA, 8 P. M.
JACOBS' THEATRE—FORGIVEN, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—MERRY GOTHAM, 8:15 P. M.
PROCTOR'S—THE ENGLISH ROSE, 8 P. M.
PEOPLE'S—THE CREMENCEAU CASE, 8 P. M.
PALMER'S—COL. CARTER OF CARTERSVILLE, 8:15 P. M.
STANDARD THEATRE—INCOG., 8:15 P. M.
STAR THEATRE—FOR MONEY, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

SCOTCHED.

THE "opposition" to the Actors' Fund Fair has collapsed completely. It lacked the element of genuineness at the start. Its ringleaders' desperate efforts to pull the wool over the eyes of the profession have failed signally.

The persons that they endeavored to draw into their conspiracy, and that were misled at first by their specious sophistries, on learning the true inwardness of the scheme promptly deserted.

Others, whose views against the advisability of holding a fair were honest views, acting upon the generous suggestion contained in the letter from Mr. LOUIS ALDRICH published last week, have enlisted under the Fund's standard and are now battling zealously for the cause.

The reputable element of the profession realized that the malicious attempt to create a division in the ranks was calculated, if crowned with success, to expose the guild to public derision and contempt. They knew that the community would say when its support was sought for the Fair, "How can you expect help from us when there is mutiny against your charitable institution in your own camp?"

Wherefore, the reputable element of the profession set its face against the transparent plot, hatched by a few mischief-makers for the purpose of embarrassing the unselfish efforts of the benevolently inclined men and women whose sole purpose is the laudable purpose of strengthening and perpetuating the Actors' Fund.

The dishonest tactics adopted by the ringleaders have been impotent for evil.

The unauthorized publication of names of reputable actors as being opposed to the Fair has been exposed and resented.

The endeavor to convene an "indignation meeting" of the profession to protest against the Fair was a ludicrous fiasco. There being no indignation outside of the little band of defamers of our actresses and enemies of our Fund, it was impossible to lure professionals by fair pledges, or to dragoon them by covert threats into disgracing themselves and their calling by assembling to listen to cut-and-dried assaults upon the Fair.

In short, the "opposition" has been scotched. At no time did it reflect the sentiments of any considerable or influential section of the profession. Therefore it can in no sense be said to have jeopardized the credit, the honor, and the dignity of the stage, however desperate were the attempts of its sponsors to accomplish those results.

It now behooves all to unite in contributing to magnify the pecuniary results of the Actors' Fund Fair, which is destined to be the greatest undertaking in the way of a charitable bazaar in the world's history.

THE UPTOWN MOVEMENT.

THE centre of population in New York at the present time is Fifty-ninth Street. From the nature of things it has been moving slowly but steadily uptown in the direction of the geographical centre, which is in Harlem. Of course it will be many years before the centre of population and the geographical centre unite, but the tendency is in that direction.

It is because of this development that theatre enterprises follow close in the wake of the population movement. Contiguity to the residential district of the town means convenience to patrons.

The neighborhood of Broadway and Forty-second Street is rapidly becoming the scene of new theatre projects. Another fine theatre in this vicinity has been contracted for since our last issue. The list of new structures between Thirty-eighth and Forty-second Streets that will be open to the public inside of the next eighteen months now numbers six.

When THE MIRROR removed to Fortieth Street and Broadway some persons thought that it was too far uptown. As a matter of fact we are in the heart of the theatrical district and emphatically in the swim.

PERSONAL.

TINNIE.—Cora Tinnie, of Evangeline and Seven Ages fame in this country, is appearing in comic opera at the Surrey Theatre, London.

BOOTH.—Agnes Booth went to Boston last week in the interests of the Actors' Fund Fair.

HANLEY.—M. W. Hanley, manager of Harrigan's Theatre, has been ill with liver trouble, and confined to his home for several days.

BARNARD.—Charles Barnard has come to town from his home at Stamford to direct the rehearsals of Spooks on the stage of the Union Square Theatre.

BERNHARDT.—Sarah Bernhardt's "farewell" to New York is made this week across the Bridge, at the Columbia Theatre, Brooklyn.

STEVENS.—Ben. Stevens, manager of the DeWolf Hopper company, is in town, preparing for the return of Wang to the Broadway.

MORRIS.—The rumor that William Morris, leading man of Charles Frohman's stock company, will be replaced, is without foundation. The rumor may have started from the fact that Nelson Wheatcroft will join the company when it opens the new Empire Theatre, and will play parts suited to his line of work.

PARKS.—A. L. Parks, formerly dramatic editor of *The Sunday Mercury*, has been appointed manager of the South Beach Amusement Company. Mr. Parks has rented an office at Taylor's Exchange.

TURNER.—Carrie Turner has been ill, and has been compelled to rest temporarily.

KENT.—S. Miller Kent has signed with Charles Frohman for next season.

BARRYMORE.—Georgie Drew Barrymore has been quite ill in the West. For several nights her part has been played by an understudy.

RICH.—Isaac B. Rich, the Boston manager, is in New York consulting in regard to three special productions to be made in Boston next season.

DAVENPORT.—Fanny Davenport was too hoarse to act on Thursday night, and the Harlem Opera House was consequently closed on that evening.

STUART.—Jane Stuart, the ingénue of the Piton stock company, gave a reception on Sunday at the residence of her parents in this city.

SELBACK.—Mamie Selback, who has successfully played the part of Angelique in The Pearl of Pekin this season, has returned to her home at Findlay, O., for the Summer.

CRAIGEN.—Maida Craigen, who was engaged at a moment's notice to replace Kathryn Kidder as leading lady for Joseph Haworth, has surprised Mr. Haworth and the company by being letter-perfect in each part of the repertoire. Miss Craigen's tour brought her in the vicinity of Columbus, O., last week, where the Niobe company, of which her husband, Arthur Falkland Buchanan, is a member, was playing. Miss Craigen managed to run into the city to call upon Mr. Buchanan, and found that he had been three nights out of the bill because of congestion of the lungs. He did not let her know because she had been working so hard. This is another bit of evidence that it never does for a husband to try to keep a secret from his wife.

JOHNSON.—One of the staunchest friends of the Actors' Fund, and one of the hardest and most successful workers for the Fund's Fair, is Dr. Elizabeth Johnson. She is chairman of the committee on steamship companies.

EMERSON.—Adelaide Emerson is recovering from a surgical operation. She expects to be able to return to the Miss Helyett company within a week. Her husband, E. D. Price, says that she is promised a complete restoration to health.

SELIGMAN.—Alfred Ayres waxes unwontedly enthusiastic in speaking of Minnie Seligman's acting at the Union Square. He delivered himself thus on the subject yesterday: "Miss Seligman as Violet Hunt in A Modern Match gives a personation that compares favorably with the best personations to be seen on any stage. I doubt whether there is another woman on the English-speaking stage that, in all respects, would be as satisfactory in the part. Miss Seligman's talent for the actor's art is of a very high order. Indeed, so far as I can judge from the parts I have seen her in, it is of the highest order."

JOHNSON.—A number of operas have been submitted to Alice Johnson for next season.

HERMAN.—Henry Herman is credited by prominent actors and critics with giving the best performance that has yet been seen of Captain Thornton, in Shenandoah.

KLINE.—Lulu Kline received a flattering offer to originate a part in the forthcoming production of Sydney Rosenfeld's new play in Philadelphia. She has been obliged to decline, as her contract with The Stowaway company terminates too late for her to attend rehearsals of Mr. Rosenfeld's company.

ROSA.—Patti Rosa bought a seat at $200 for the Elks' benefit, last week, in Seattle.

DUNN.—While in Zacatecas, Mex., Edward W. Dunn, of the Emma Juch company, signed a contract to take the Mexican Typical Orchestra composed of twenty-five pieces. All the musicians are young ladies whose ages run from seventeen to twenty-two. The State of Zacatecas has appropriated $500 per month for the tutorship of these young women, so that they will be under no expense.

HERNE.—J. H. McVicker has engaged Mr. and Mrs. James A. Herne to head a stock company which is to play at his Chicago theatre for twelve weeks beginning May 23. Shore Acres, a New England drama, will open the season, to be followed by Margaret Fleming, which has been greatly changed and has a different ending from that which was given in New York and Boston. My Colleen will also be presented during the engagement.

HOW TO IMPROVE BUSINESS.

ANOTHER LETTER FROM MANAGER MISHLER.

READING, Pa., March 23, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In continuation of thoughts how to "better our condition" I respectfully state that this is the age in which we realize the power of the press and editors and the public should use the power with discretion and honesty of purpose. Every manager of a theatre should read each week carefully, at least two dramatic newspapers. I read five, and find the time well spent. We can well feel proud of the journals devoted only to amusement, and the importance of the theatre is best illustrated by the space devoted in all the leading newspapers of the country to actors, actresses, dramas and their authors.

The proprietors, critics and editors are our sincere friends, and in their goodness of heart we must not deceive them and they through us mislead their readers. Let us aim at all times to tell the truth. I know of no business in which there is so much intentional deception as that of amusements, and to this I attribute the generally bad business more than anything else.

There has been so much "car loads of scenery," "special cars," "tons of costumes," "the cream of metropolitan artists," and "the greatest paper on the wall—bar none," that the public have been deceived to such an extent as to lead them to enjoy the privilege of American citizenship to keep their money and stay away to avoid further imposition. I contend that the people are just as anxious for amusement as we are to give it to them, but they are very cautious.

I know that the change from gross exaggeration to the truth will affect business for a while, because it will be such a startling and refreshing departure that it will take time to establish confidence, but in the end it will be a great benefit. Do the public run around among their friends inquiring into the quality of Jones' hats (the leading hatter of your town)? No; because he sells what he advertises. Why do the people inquire of each other, 'How are the performance and company to-night?' Because they have for years been swindled.

The time has come when the manager of the theatre and the manager of the company must be the guarantee to the public. I am to best present in the *newspaper advertisements* the *truth* of what the entertainment will be; have the printing put out properly; then see that the performance is given as well as possible, and the last thing I think of is the receipts. If everything is all right the people will surely come.

I recollect the time from 1872 to 1880 when, if I published a notice credited to and honestly coming from a New York or Philadelphia newspaper, it would fill the theatre. It didn't take long for managers or agents to see the advantage of "working the press" for all it was worth, and there was a natural result: No influence now, and of very little pecuniary benefit. Companies that have never appeared in New York use laudatory notices of company and play from New York newspapers when they are West of Chicago, and those of Chicago, St. Louis, and Cleveland when they appear East of Pittsburg.

Think for a moment of the influence of a local manager who can *get anything in the newspapers published in his town*, and who has been doing it very liberally for years. He has announced many times "the great event of the season," "the greatest performance in the world," "the greatest show on earth," and he often has all the great things to occur in one week.

Some traveling managers make announcements that a child knows it is not their intention to fulfil. Don't common sense teach us that this must be an injury to all concerned? Of course there are exceptions where managers by gross, malicious lying have made large sums of money in one season, but I have no use for that class. I am writing about those who have been in the business for some time, who intend to continue and who take an honest pride in their occupation. There are many *business managers* with whom it is an honor and pleasure to do business and it is their duty to make the frauds do business on the same principle or get out of it. "Truth is mighty and must prevail."

I was disappointed in the quality of an entertainment, and on the day of its presentation in Reading announced prominently in the local department of the newspapers: "The —— entertainment announced for this evening, is not what Mr. Mishler was assured it would be, on account of some unavoidable changes in the cast. The manager is satisfied that the characters that were to be taken by ——, will be acceptably filled by ——. The costumes are neat, and the scenery is good. The company only carries four musicians, therefore, Mr. Mishler will also use the regular orchestra. Persons who have purchased tickets, and feel disappointed, can have their money refunded at the box-office. Mr. Mishler says the performance in its entirety will be very enjoyable." Receipts $480 25, and no one disappointed, and the manager of the company surprised and delighted, because he remarked in the afternoon, "With that notice the receipts will not be one hundred dollars." Does it pay to lie?

Every season the majority of theatres are remodelled, repainted and refurnished *in the newspapers*. On the opening night the audience starts the season with a disappointment. In many cases the theatre has not even been cleaned. The announcement is also made each Summer that Manager A has decided to have none but first-class attractions, and the season will open with the "Flat Combination in their extraordinary success, Raspberry Jam." Do you wonder business is bad with such bare-faced deception? How long would a man succeed in any other branch of business on this deceptive basis?

Can a performance requiring forty people and a car load of scenery be given on a stage 40 by 26 feet, and is it policy to put on the house bill each week with its description *when none of it is used?* I submit a sample advertisement:

"Great World Combination—The Giant Exhibition on the Road!—Matchless in all that Makes it Mighty!—An Absolute Unparalleled Avalanche of Novelties!—Our Artists have been selected for their superlative merit in their respective specialties from the best companies in America and the cream of the most popular performers of European cities, without regard to cost, or anything but the determination of being able to Outstrip all Competitors, and give the Best Show in the Universe—A Magnificent Triumph in the Amusement World!—Novelty's Supreme Crowning Diadem!—The Season's Event in every American City."

I don't think four of the leading variety companies at one entertainment would meet the expectations of that advertisement. I have had this same performance four times to an average business of $400 but not drawn on the strength of the misrepresentation. My customers respond when I tell them the truth. Some people say *advertisements* are not read. If they are not it is because they are not worth reading. Make the "ads" attractive with truthful information about the entertainment and there is where your customers will look for the goods they want. If you think newspaper advertisements are not read put in a line "*admission free*" and find out how many read them.

I have more faith in good, honest newspaper advertising than in any other method, and I am very proud to say it. I have not been at all personal in any of my communications, and all I have said has been with a view to "better our conditions," and for the greatest good to the greatest number. Thanking you very much for the space given and your efforts in behalf of the amusement profession, I am,

Yours very respectfully,
JOHN D. MISHLER.

MANAGER DEVEREUX'S VIEWS.

DEVEREUX OPERA HOUSE,
PHŒNIX, ARIZ., March 19, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I have read with extreme interest the letters and articles you have published regarding a National Association of Theatre Managers, particularly the practical suggestions of Mr. Mishler, which will prove their own value to those who will carry them out.

A leaf from my own book is corroborative. I frequently hear my house praised for its cleanliness, in contrast with others in this region, by companies on circuit, and yet it is not always as clean as I want it to be (I have changed my janitor four times this season for remissness in this and other respects), and if it is noticeably cleaner than the others, their condition must be inexcusable.

But I am myself an offender in some other ways. I was compelled, for reasons too long to detail, to take a man out of the box-office, and I have not yet supplied his place, but have sold tickets myself. The result is that many things go wrong before and behind the curtain that if I were circulating about the house might be prevented. I shall have a ticket seller the moment I can lay my hands on the right man.

I desire information regarding the general custom in regulating newspaper passes. We have three dailies, one weekly, and one monthly. To one of the dailies I pay cash for every line of advertisement and advance notice upon their demand, but refuse passes in addition. They claim that the passes are a consideration for a favorable criticism of the performance, while I regard their criticism as a duty to their readers in giving the news.

I wish managers of long experience would discuss the whole question of limiting the free list.

On this circuit we have too few instead of too many companies. The worst trouble in Arizona is the poor construction and arrangement of the theatres.

I think, with Mr. Mishler, that a good house is the first essential to success and I shall build one this Summer if I can get a loan at six per cent. on first-class security, money brings twelve or more here; hence the necessity of looking to the East. (If this is too much like a free ad, Mr. Editor, eliminate it.)

If every manager on this circuit will do the same it will bring more good companies over the line. In my case the town has outgrown the present theatre, which seats but 650, and is on the second floor (I did not build it).

I am thinking particularly of this Southern country when I say that fair rules in regard to everything connected with the theatre should be adopted and rigidly adhered to. In some cases seats are allowed to be marked off to be taken and paid for later; and it sometimes happens that they are not called for at all or released at the eleventh hour. The box-sheet shows at all times every seat that is not taken, and money down should be the only way of getting a seat.

On the other hand, my predecessor in this house had a rule printed on the diagram forbidding the exchange of seats on the day of performance. To my mind this is wrong, for an exchange simply entails a little extra work on the part of the ticket seller, but is no injustice to the general public, while it is an accommodation to the individual patron.

One thing more to my brother managers of this circuit: I cause ice-water to be passed around between the acts, and this little attention has elicited an effusion of thanks far in excess of the obligation. But small things go far in establishing a cordial feeling between the manager and his public.

Very truly,
F. B. DEVEREUX.

THE USHER.

No one has put on mourning, but the "opposition" to the Actors' Fund Fair is dead.

Renounced, repudiated, whipped at every point, it has quietly slunk into a corner and given up the ghost.

I doubt whether Major-General Marcus Mayer and Brigadier-General James M. Hill, the redoubtable warriors who were prominently identified with the lost cause, are shedding tears.

I shrewdly suspect that they are heartily ashamed of the shrivelled corpse.

✤

Bluff and buncombe, mistakes and misrepresentations, false claims and false assertions have been conspicuous in this business of much ado about nothing.

I do not think that those concerned in the "opposition" convinced the profession of their sincerity or increased the respect and confidence with which they hitherto may have been honored.

The profession is quick to recognize and to honor conscientious differences of opinion on matters affecting the general weal.

But the profession is not blind to hypocrisy and the cant that conceals ulterior motives.

In other words, the profession is gifted with common sense. It is able to identify and to discriminate between its friends and its foes.

✤

A good deal of THE MIRROR'S space has been devoted to the unpleasant but necessary business of enlightening the profession as to the true nature of the now happily deceased "opposition."

It is needless to say that this course was pursued because it was a plain duty. THE MIRROR had no object in view beyond protecting the Actors' Fund and the women of our profession from injury and misrepresentation.

The "opposition" was unscrupulous and desperate. Drastic measures were adopted in order to avert the possibility of even a transient triumph.

If in the defence of the Fund and of its estimable supporters THE MIRROR has created enemies in certain quarters I have to say only that I am glad to be an object of dislike to anybody and everybody that aims a cowardly blow at the Actors' Fund and that traduces the good women who are giving it the substantial benefits of their time, their influence and their labor.

✤

Several of our managers are endeavoring to secure a proper representation for America in the Vienna dramatic and musical exhibition, but they are not meeting with much encouragement.

The time is short—only two months—in which to prepare, and patriotism does not count for much when the pocket is concerned—particularly at the tag-end of a not brilliantly successful season.

However, it is to be hoped that some sort of creditable showing will be made.

✤

The usual percentage of companies will rest during Holy Week. It is often a cheaper plan than playing.

There is a belief that business will look up when the Easter season arrives. It is useless to deny that things theatrical have been dull ever since the Christmas holidays.

As for next season—well, it is early to indulge in predictions, but I am inclined to agree with Manager Miner's forecast, especially as it is based on substantial indications.

✤

The Five A's entertainment on Sunday night was not so profitable as some of its previous affairs, but that was due undoubtedly to the weather.

The Club is gaining steadily in strength and popularity, and its rooms are frequented by many professionals.

The success of the Five A's and other actors organizations is significant of the progress our profession is making.

Ten years ago there was no club of players in this city—the hybrid, anglomaniac Lambs excepted. To-day there is, besides the Five A's, The Players, the Treasurers' Club, that splendid fraternity, the A. O. O. F., and that noble charitable association, the Actors' Fund.

Organization—whether for recreation, for mutual benefit, or for philanthropy—is a good sign. It means that actors are unifying.

HENRI LYNN.

THE MIRROR'S first page this week is adorned with a portrait of Henri Lynn, a young actor whose career is being watched by many friends, and who gives unusual promise.

Mr. Lynn was born twenty-one years ago in St. Petersburg, Russia, of American parents. At the time of his birth his father was dentist to the Czar, being the first American of his profession to receive an imperial appointment in Russia. The son Henri went to Paris at the age of six years, and was preliminarily educated at the College Rollin, where he remained until his fifteenth year. It was then proposed to prepare him for the practice of medicine, but he had resolved to adopt the stage. His parents finally fell in with his views, and he was placed under the tutelage of Signor Manzoni, with whom he studied dramatic art. The young man's inclination was for comedy, and he had quite a successful introduction in a small comedy part in a production in the French capital.

Coming to this country, he was engaged by A. M. Palmer for a company then organized to play Partners. The following season Mr. Lynn played eccentric comedy parts with E. A. McDowell's stock company through Canada. Early last season he was again with A. M. Palmer's company in Saints and Sinners, and during the latter part of the season he appeared in several plays, among them The Perilous Voyage, The Man About Town, Two of a Kind, and The Black Masque. He has acted an eccentric comedy part in The Country Circus this season.

MISERY'S MASK.

Life's happenings and duties make it necessary sometimes to hide the most poignant grief and the profoundest misery under a mask of merriment. The stories told of players who have with heavy and breaking hearts performed merry parts so perfectly as to leave no suggestion of their real condition are true; and such experiences are always happening, with a greater or a less degree of unhappiness to the people of the stage.

On Monday night, March 21, Charles W. Ravel, the clown of the Kajanka company, kept an audience at Danbury, Conn., in an uproar of laughter. No one would have read a heavy heart in his antics. Yet early on Sunday Mr. Ravel was summoned to New York by the illness of one of his children. The little one died that day. The father could not remain to comfort the wife and mother, and returned to Danbury just in time to appear on the stage.

During the performance, in which he seemed the happy, mischievous, merry clown, he received a telegram announcing that his wife and only remaining child were at the point of death. He continued his drolleries without apparent effort, though really in the utmost anguish of mind, until the play was concluded, when he hastened to South Norwalk by team and took an early morning train for New York.

Such, sometimes, is life upon the stage.

THE CHILDREN'S FUND BENEFIT.

The stage children will give a benefit for the Actors' Fund to-morrow (Wednesday) afternoon at Ettie Henderson's Jersey City New Academy of Music. The tots are going across the river to perform for this good object because they are not subject to unjust legal prohibitions in our neighboring State. If our Senate at Albany does its duty the children will be able to appear for the Fund at home on and after the first of next September.

The array of attractions procured for Mrs. Henderson's performance is remarkable. Among the volunteers are Tommy Russell, Wallie Eddinger, Ollie Berkeley, Gertie Homans, Lillie Heckler, Bijou Fernandez, Little Johnnie McKeever, the youngest violinist in the world; Baby Parker, Manon Fowler, Edith Widmer, the Webling Sisters, Venie Daly, the Morrison Sisters, Nora Lambert, and Louise Lorson.

The programme will include songs, dances, recitations, comediettas, scenes, etc. The demand for seats has been heavy, and there is a strong probability that the performance will realize a handsome sum for the Fund.

MUSICUS IS RIGHT.

PLAINFIELD, N. J., March 17, 1892.

To the Editor of the Dramatic Mirror:

SIR.—A discussion has arisen lately in the company of which I am a member, and it has been agreed to leave it to you for settlement.

A member of the cast has been making the following speech, in speaking of a separation between himself and his wife: "It was agreed that the first one to acknowledge themselves in the wrong should be subservient to the other."

As he is a gentleman who speaks correctly, as a rule, this glaring error seemed strange to me and I spoke to him about it. He said that the stage manager had told him to say it. Of course, that is immaterial. The speech is absurd, incorrect on its face, even though the stage manager holds that it is correct.

I was taught at school that when a male and a female are both mentioned, as in this case, the pronoun must be masculine. I suggested that the correct reading would be: "The first one to acknowledge himself wrong."

This brought down a storm of protest from two or three of the company, so, although I feel confident of the correctness of my position, I am very happy to leave it to THE MIRROR to decide. We fully understand the possibility of other readings, but the argument is, is my reading right or wrong?

Respectfully, MUSICUS.

The foregoing letter was handed to Alfred Ayres, who answers Musicus' question as follows:

If it be true, as all grammarians tell us, that pronouns must agree in number with their antecedents, then the locution that Musicus' stage manager contends for is certainly incorrect. Musicus, as far as I know, has all the authorities with him when he insists that *himself* is the proper form in which to use the pronoun in sentences like the one under discussion."

A NEGRO JUBILEE.

Before the Madison Square Garden was rented for the week of May 2, a certain concern, represented by S. Goodfriend, had engaged the Garden for an entertainment on Saturday, April 30. It was found that this arrangement would conflict with the Fair, inasmuch as three days will be needed by the carpenters and decorators to fix up the booths and get the interior in shape for the great bazaar.

Mr. Goodfriend's principals graciously yielded to that gentleman's persuasions, however, and generously relinquished the Saturday night in question, engaging the Garden for three nights earlier in the same week.

The projected entertainment, which will be a novel and mammoth negro jubilee, will be given on the evenings of April 26, 27 and 28. It will comprise singing, cake-walking, and other diversions illustrative of the customs of our dusky citizens.

In these jubilee exhibitions Madame Matilda Sissieretta Jones, the black Patti, will appear. Madame Jones recently made a successful tour of the West Indies. She is said to possess a voice as remarkable as her name.

TAYLOR'S EXCHANGE BUSY.

H. S. Taylor's Exchange, on West Twenty-eighth Street, is beginning to be tinged with its Spring aspect. Traveling managers are getting back to town, and the lethargy of Winter is shaking itself off. It will be fully a month, however, before the term booming can be applied to the Rialto and its business.

"I am now representing," said Mr. Taylor to a MIRROR reporter, "the Annie Pixley Opera company, Nellie McHenry, Fanny Rice, Carroll Johnson, Jack Mason and Marion Manola, Helen Barry, James O'Neill, Katie Emmett, Alexander Salvini, A. Y. Pearson, Harry Lacy, The Pulse of New York company, Rich and Harris' theatres at Boston and Philadelphia; the National Theatre, Washington, D. C.; the Academy of Music, Baltimore; the Bijou and Fourteenth Street Theatres, this city; Havlin's Theatre, Jacob Litt's circuit, and over two hundred one-night-town theatres.

"Many other attractions and theatres have rented offices from me for the Summer. The permanent tenants are Jesse Williams, William R. Wilson, author of The Inspector; T. Hall, a buyer and seller of plays; J. J. Spies, A. Y. Pearson, Richard K. Fox, the W. J. Morgan and A. S. Seer Lithograph companies; Miss Knapp, typewriter; Callahan and Stevens; the Philadelphia Ledger Job Printing company; Henry Clapham, manager of Dockstader's Minstrels, and quite a number of others.

"My Exchange is the only one in the world that has electric light, elevator, and the Western Union Telegraph and cable.

"E. E. Zimmerman has charge of the information bureau, and anyone at any moment can get from him the open time of theatres throughout the country."

DIGBY BELL IN JUPITER.

Active and elaborate preparations are going on for the first night of the Digby Bell Opera company in Jupiter at Palmer's, on May 2.

Captain Alfred Thompson, who is designing the costumes, scenery, and other effects, says that the opportunities for spectacular effects in the comic opera are remarkably good. That the Captain will take advantage of them is not to be doubted.

Jupiter—in the opera—makes a visit to earth in order to flirt with a mortal young woman. In order not to be caught at it, Jupiter disguises himself as a cobbler. Juno, however, is no fool. She pricks up her ears and follows her husband. She mistakes another cobbler for Jupiter and transports him to Olympus. Jupiter follows. Then the complications become numerous and, it is said, extremely amusing.

Mr. Bell, it will be remembered, has already appeared as Jupiter. It was over ten years ago, at the theatre now called the Bijou. It was in Orpheus and Eurydice, an Americanized version of Orphée aux Enfer. In that opera, too, Jupiter was a sad dog, and Juno—impersonated by Pauline Hall—had an eye for him.

IS IT REALLY SO?

In an article that appears in the last number of the Paris *Revue d'Art Dramatique* Arthur Hornblow speaks of the taste of the theatregoing public in America. His view of the situation is pessimistic. He does not see in the present transitional state of our stage the promise of better things.

"The American public is a curious public," he says. "Its taste in matters theatrical is cosmopolitan, yet strongly adulterated with anglomania and gallomania. It has a holy horror of a didactic play, and invariably insists on a happy ending. It prefers one good dramatic situation to yards of the wittiest lines ever written.

"The dramatic authors who make the most money are those who write meaningless and vulgar farces—pieces in which the characters throw one another about, and jump over chairs and out of windows. This style of play finds great favor with the majority of our theatregoers. The better class of theatregoers, it is true, prefer emotional plays representing types of New York society. As to the 400, its members rarely go to the theatre. Money is their one god and they prefer to spend their time in giving punk luncheons and green dinners to seeing the best of plays. They do, however, make a fad of patronizing the opera.

"The result of this condition of affairs is that our best managers, who are educated and refined men, have excellent actors and are ready to produce serious plays, are discouraged. The taste of our public seems to get worse every year instead of better. We can only hope it will improve. When it does, and not till then, will America begin to have a drama of its own."

THE performance of Rob Roy at the Manhattan Athletic Club Theatre was decidedly successful. It is likely that the old play will be given in adjacent towns under the same auspices—the New York Scottish Society. Marie Hilforde was the only professional in the cast. She made a hit as Helen MacGregor.

BARTON BANCROFT has returned from engagements in the West.

GOSSIP OF THE TOWN.

THERESA VAUGHN, of whom the above is a piquante portrait, is one of the prettiest women, brightest actresses and cleverest vocalists in the farce-comedy firmament. Her attractive personality illuminates Our Grab Bag at the Park.

PHILIP HUBERT is to be married to Lillian Goodall, of this city, the middle of April. Mr. Hubert is Marie Hubert Frohman's father.

FRANK C. THAYER, business manager of Maude Granger, denies the report that he has joined Clay Clement's company. Mr. Thayer has been traveling in advance of his star since last August. He is now bound Eastward, over the Northern Pacific route.

JAMES H. ALLIGER is now office manager of the Hotel Boulevard, at Lexington Avenue and One Hundred and Twenty-fourth Street.

ARTHUR REHAN is making extensive preparations for Aubrey Boucicault's starring tour next season. He is booking in first-class theatres located in large cities only.

GEORGE OSBOURNE, having concluded the engagements for the Alcazar Theatre company and secured a large number of successful plays for production, started on his return journey to San Francisco, last Friday. It is probable that a member of the firm of Wallenrod, Osbourne and Wiley will remain permanently in New York after next season.

ARTHUR BYRON has been engaged for next season at Stockwell's Theatre, San Francisco.

LAURA SEDGWICK COLLINS' matinee at the Berkeley Lyceum, last Tuesday, was varied and enjoyable. The principal events were the little scenes from dramatic poems, in which Miss Collins and Eugene Ormonde, of the Lyceum Theatre, took part. Miss Collins' last matinee will be on Thursday. She will recite a new monologue, by Mrs. Evelyn Baker Harvier, Miss Bradford, violinist, and Mr. Arveschem, baritone, are announced to take part.

THE St. Felix Sisters are in the far West, under management of Will E. Culhane, will remain out all Summer, and intend to visit the South in the Fall. Their leading vehicle is called Madge, in which Clementina assumes four characters, while Henrietta has a soubrette part, and the specialties of the sisters are provided for. Besides the sisters, the company contains Jennie Darrow, Baby May Moore, Mrs. St. Felix, R. M. Sheridan, Ollie Barron, Charles Sharp, Edwin Cooke, and R. M. James.

CHARLES FROHMAN has decided to organize another comedy company. He will consider it as his skirmishing company. It will bombard the outskirts of civilization with new plays, and it will not be called into town until it is needed to fill in a gap caused by a possible failure of some one of Mr. Frohman's other companies. Mr. Frohman says that he intends to engage important actors for this new company.

MATHILDE COTTRELLY, Elita Proctor Otis, Mr. and Mrs. J. B. Mason, J. J. K. Hackett, Arthur Seaton, Ollie Torbett, Anna Park, and the Hungarian Orchestra will take part in Marshall P. Wilder's matinee at Palmer's Theatre, next Tuesday.

DANIEL SHELBY, the manager of A Breezy Time company, writes from Helena, Ark.: "The piece is doing a splendid business—despite the cry of hard times in the South. After a lapse of five months, we are playing return dates, and the business has been more than satisfactory to me. In many places the house has been entirely sold out before the company reached the town."

DORE DAVIDSON: "Dangers of a Great City, which went on the road for a few experimental weeks, has made a distinct success. The numerous situations and comic incidents of the drama have made the large audiences enthusiastic."

Marie Hubert Frohman is the newcomer's name. It was a cold and critical audience, bent more on seeing a clever comedy than a heavy drama but Marie Hubert Frohman won her way, slowly and steadily at first and later on by rapid and unmistakable bounds of success.—*The Evening Herald, Phila., Pa.*

$26,000!

THAT IS THE FIGURE OF THE FAIR SUBSCRIPTION NOW.

Steady Influx of Money and Goods from all Sorts of Donors—Active Work of the Women's Committee—Miss Cayvan's Large Collections—Attractive Novelties and Unique Designs for the Fair.

The cash subscriptions paid over to the treasurer of the Actors' Fund Fair up to last night aggregate $26,000. That shows an increase of $3,000 since last week's issue of THE MIRROR.

The donations of goods already received are estimated to be of the value of $11,000.

In round numbers, therefore, the Fair's advance receipts aggregate the large sum of $36,000—and without the sale of a ticket or the proceeds from the sale of privileges.

It will be seen that the pecuniary possibilities of the Fair are enormous.

Everything is bustle and progress at headquarters. New friends are popping up constantly in unexpected quarters; money and goods are pouring in; reports of active cooperation and tenders of good-will are coming from all parts of the country, and from traveling professionals everywhere; unremitting exertion continues on the part of the army of active women engaged in the important business of securing the sinews of war.

Our account in this number of what has been done, and of what is to be done in behalf of the Fair will be read with pleasure by the profession.

A reporter of THE MIRROR had a peep at Architect White's drawings for the Fair, on Saturday. They insure a unique, interesting, and inviting arrangement of booths, reproductions of historic theatres and garden effects.

It is probable that the large basement of the Madison Square Garden will be fitted up as a theatre, where entertainments of an attractive character will be given every afternoon.

During Sarah Bernhardt's final week in America she will give a special matinee benefit for the Actors' Fund Fair at the Metropolitan Opera House. It will be her last appearance in New York. Mr. Abbey is making arrangements for the event, and Madame Bernhardt expresses a warm desire that the performance will realize a handsome sum for the institution that represents the gracious acts and deeds of her brethren of the American stage.

The New York Floral Association has volunteered to decorate free of charge a floral booth for the Fair. It is proposed that the booth be one hundred feet long, twenty feet deep, and eighteen feet high.

Frank B. Murtha, Charles Frohman, and Henry C. Miner will put up booths.

A telegram was received on Wednesday from Louis Massen. Mr. Massen said that E. S. Willard had headed the subscription book of Marie Burroughs-Massen with a cheque for $500.

James Gordon Bennett sent a cheque for $500, and the Inman Line Steamship Company sent $250 last week.

Cheques from other steamship lines have been received as follows: From the Red Star, $250; from the White Star, $200; from the Royal Netherlands, $100; from the French line, $250; from the Anchor line, $100; from the Fall River line, $100.

The American Express company sent a cheque for $200, and J. A. C. Fargo, president of the company, sent his personal cheque for $100.

The Consolidated Gas company sent this big donation: $1,000.

Mrs. Rachel MacAuley received this unsolicited letter from Charles W. Dayton, the lawyer, in the Drexel Building: "If the enclosed ($25) is not too small for acceptance, kindly receive it for the Actors' Fund Fair, which I hope may have an abundant success."

Mrs. Louisa Eldridge sends word that she has collected $200.

J. J. O'Donohue, president of several ferries, sends $100; D. Y. Yuengling, $100; Erastus Wiman, $25; the Mallory Line of Steamships, $15; Elliott F. Shepard, $100; and George Law, for the Eighth Avenue Surface Line, $100.

May Robson, chairman of the art committee, has had promises of donations of paintings from J. Francis Murphy, Carroll Beckwith, Bruce Crane, Frank Russell Greene, and Boudine. Further, every art store on Broadway, from Twenty-third Street to Thirty-ninth Street, has gladly agreed to give paintings, etchings, and engravings to the Fair.

Lunderbaum, of the Twenty-third Street Fifth Avenue bargain house, has donated a large bronze.

A. J. Cammeyer, the shoe dealer, has sent in $200.

Marie Burroughs-Massen and Sydney Armstrong are in Philadelphia working for the Fair. They send word that they are meeting with great success. Darlington and Rusk, the dry goods house, have given them a large cheque, and among the others that have either already donated or have promised to do so, are Mr. Bait, of the Hotel Bellevue; the firm of Cauldwell, which has promised statuary, and the Hotel Lafayette.

These letters speak for themselves.

To the Women's Executive Committee:
Enclosed please find cheque ($50) for the Actors' Fund Fair. Wishing you success in your noble work. Yours sincerely, JAMES O'NEILL.

Dear Mrs. Palmer:
Please find enclosed a "mite" ($5) towards the Actors' Fund Fair. Sincerely,
KATE CLAXTON-STEVENSON.

Alice Fischer, who had been delegated to attend to Baltimore, has returned. She reports that the leading society people of Baltimore will give an amateur performance for the benefit of the Fair. Miss Fischer had very good luck, and will make it public shortly.

Georgia Cayvan is the Secretary of the Women's Executive Committee, and the duties pertaining to that post are sufficiently exacting to take up all the spare time of a busy actress; but Miss Cayvan has managed, nevertheless, to secure the largest amount of cash subscriptions that any one worker for the Fair has turned in thus far. The total paid over to Treasurer Sanger by Miss Cayvan last Saturday aggregated $2,228 25.

Jessie Bartlett-Davis sent her $100, with a letter which said: "I am most pleased to give you my mite for those who may need it in our profession. If at any time I can do more for you, please let me know." Rosina Vokes sent $50. Four members of the Kendal company—Florence Bennett, Florence Cowell, Nellie Campbell and Violet Raye—contributed $20. Charles Frohman sent one of several cheques for the Fair to Miss Cayvan. It was for $100. The members of the Lyceum Theatre company gave $150. The stage attachés clubbed together, and voluntarily subscribed $12.75. Leader Puerner and his orchestra gave $10. Charles Harbury is down for $10, Margaret Merrington for $5, and Andrew Boyd for $5 on Miss Cayvan's list. J. E. Dodson, of the Kendal company, gave $25.

Mrs. William J. Henderson, the wife of the *Times'* musical critic, is chairman of the committee on pianos and musical instruments, whose labors have met with great success. William Steinway headed the list with a parlor grand piano, valued at $1,100. Chickering and Company have given a cheque for a large amount. Hardman and Peck have given a magnificent Hungarian ash piano valued at $1,000. The New England Piano Company an upright, finely carved. The Æolian Company have given the committee the privilege of selecting the handsomest organ in their establishment. Dobson has presented two number 7 bell banjos, value $100 each. John M. Turner has given a lady's banjo, value $50. Schirmer, the Union Square music publisher, has subscribed $100. Many other houses promise money and musical instruments before the Fair opens. Considering that the results noted were achieved in just two weeks, Mrs. Henderson and her committee are to be congratulated.

J. W. Browne, president of the Long Island Brewery, has contributed through Viola Whitcomb fifty cases of bottled lager beer, with a special label, valued at $200. Miss Whitcomb has been placed on the ministers' and doctors' committee for Brooklyn, and she is reported to be making excellent progress in that field.

Thomas Edison, the wizard of Menlo, has sent a cheque for the Fair. Mrs. Thomas W. Keene has given a subscription of $100.

Tenny, Maillard, and Huyler have donated all the candy and bon-bons that can be eaten or carried away from the Fair.

Patti is doing a handsome piece of embroidery which will be exhibited and sold at one of the booths.

The members of the Ida Van Cortland company are making an autograph quilt for the Fair. It will contain fac-similes of the signatures of celebrated and popular professionals. Miss Van Cortland and her associates are deeply interested in preparing this unique donation.

Mrs. R. J. Otto, the wife of our correspondent at Bloomington, Ill., has just completed a handsome piece of fancy work for the Fair. If the wives, sisters, cousins and aunts of our representatives throughout the country will send on pretty articles of home manufacture we can assure them that their gifts will be heartily appreciated and will help swell the Fair's receipts. Donations may be sent in care of THE MIRROR, in whose columns the donations will be acknowledged.

Edwin Travers, manager of The Private Secretary company, writes: "Our company have kept fully posted on the Fair through THE MIRROR, which is by far their favorite paper. They are in full accord with the Fair scheme and appreciate all that THE MIRROR has done to help along the good cause. As for myself, I wish to say that I hope the Fair will be successful away beyond the greatest expectations."

Kate Fletcher, of James O'Neill's company, sends a kindly letter from Kansas City, in which she says: "I am indeed delighted to learn from THE MIRROR that the Actors' Fund Fair promises to be such a success. When THE MIRROR first spoke of it I though, what a splendid thing it would be, and began at once to make something for it, which I shall finish in a short time. I sincerely hope that the Fair will realize the fondest expectations."

The general endorsement of the Fair by reputable theatrical managers "is sufficient proof that this undertaking is representative of the best interests of the profession," says *Fair Topics*, the newsy little organ of the Fair.

The remarks made by Miss Cayvan at the last general meeting of the Women's Executive Committee were not reported verbatim last week. What Miss Cayvan did say, according to a memorandum with which we have been furnished, was this: "The opposition to the Fair is of so little consequence that it need not trouble us very much, containing as it does few names of great prominence when compared with our own list of sympathizers, headed by Edwin Booth, containing such names as Sothern, Stoddart, Holland—more, in fact, than we have time to mention here."

G. B. Bunnell has inaugurated a scheme for a fair to be held in Bridgeport, the first week in April, as an annex to the Fair in this city, the first week in May. Mr. Bunnell is chairman of the committee for the State of Connecticut, and, with the authority of that office, he called a meeting at the Bridgeport Board of Trade to consider the proposed Connecticut fair. The matter was thoroughly discussed, and committees on location and on exhibits were appointed. Already many attractive exhibits have been arranged, and there is no reasonable doubt that the undertaking of Mr. Bunnell will be a decided success.

JANAUSCHEK TO RETIRE.

A recent issue of the Philadelphia *Call* contains an interview with Madame Janauschek, in which this celebrated artiste speaks in glowing terms of her successful return engagement in Cincinnati, Washington, Philadelphia and Troy, but most importance will attach itself to that portion of her conversation in which she announces her intention to permanently retire to private life after a quarter of a century of active labor in this country.

Probably no star has done so much for the stage or for professionals as Madame Janauschek, and not only the public but the profession at large will regret to hear of the determination she has reached.

An artist in every look, gesture and movement, peerless beyond a doubt, with an unbroken record of triumphs, the stage will lose one of its brightest stars and the profession one of its firmest friends.

Janauschek's approaching engagement at the Amphion in Brooklyn will undoubtedly attract all her admirers, who will regretfully bid her farewell. W. N. Lawrence, her manager, announces the fact that for the first time in her career Janauschek has toured for thirty-two weeks in one single play, The Harvest Moon—a fact which speaks for itself.

MATTERS OF FACT.

There is quite as much difference in teachers of the actor's art as there is in actors. It is safe to say that nine-tenths of the money spent with teachers, as they go, is thrown away. Among the really trustworthy teachers of acting and elocution in this city is Alfred Ayres.

D. N. Messler, manager of Somerset Hall, Somerville, N. J., desires a good Uncle Tom's Cabin or minstrel company for matinee and evening performance on Decoration Day.

At The Marshall, 146-150 West Fifty-third Street, may be found comfortably furnished rooms, at reasonable rates, for professionals.

Arthur Weld, the well-known leader of the Milwaukee Symphony Orchestra and Arion Club, who has had some of his compositions played by the Boston Symphony Orchestra, is looking for a libretto for a comic opera. If a suitable one can be found, a production is assured.

Harry Gray, of Port Jervis, N. Y., desires a position as treasurer or in advance.

D. F. Bristol's Equescurriculum is maintaining its reputation as being the finest exhibition of the kind in existence. Business has been very large this season.

Beaumont Claxton is meeting with much success, in his repertoire of recitations, through the Southern States.

Two good attractions are wanted for the week of April 18 at the Opera House, Carbondale, Pa.

J. M. Colville, of Clara Morris' company, will be at liberty after April 2, as the company will close season on that date.

H. A. Foster, manager of the Orpheus Park Theatre, at Niagara Falls, desires some attractions for the Summer.

Camille Darville has been engaged as prima donna with the Bostonians until July 23.

The Fayetteville, N. C., Opera House has been entirely refitted, and is under new management. First-class attractions are now being booked for next season.

Carl Martens, formerly musical director with many well-known operatic organizations, is at liberty.

SHE COULDN'T MARRY THREE.

The most popular star that ever visited the West is beyond question Miss Lillian Kennedy who, in her tour this season presenting her latest and greatest success, She Couldn't Marry Three, has crowded every house in which she appeared. Other stars may have favorite towns but all are alike to her. She well deserves the title of "Everybody's favorite" and goes on crowding houses with a regularity hardly credible to the theatrical profession, but amply verified by the dramatic correspondents who have never failed during the entire season to report "Big business" for "She Couldn't Marry Three."

We offer an excellent woman's paper,
THE HOME MAGAZINE
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WANTED For Decoration Day—a good Uncle Tom's Cabin company or Minstrel. Children's matinee in the afternoon and general performance in the evening. Address D. N. MESSLER, Manager of Somerset Hall, Somerville, N. J.

WANTED THE ADDRESS of a bright young man in every city where there is a theatre. For particulars send stamp CORR. EDITOR, 340 W. North Avenue, Chicago.

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G. Herbert Leonard
Dick Van Buren. The Charity Ball Co.

Grace Sherwood
Nellie Harland in The Limited Mail. En route.

Frank Coltman
The Danger Signal, 1891-92. Address MIRROR.

Albert E. Lancaster
Dramatist. Address MIRROR.

Miss Lillian Harvey
Soubrette or Ingenue.

Oliver Labadie
Stage manager and leads. Labadie combination

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Address 240 West 35th Street, New York.

Mr. Beaumont Claxton
Elocutionist. Houston, Tex., or MIRROR.

Sydney Booth
Boston Museum next season.

May Loranger
Leads. Labadie Combination. Season 1891-92.

Fanny Denham Rouse
Engaged 1891-92, with Jefferson Co.

Carrie Strong
With Private Secretary.

Herbert Hall Winslow
Dramatic Author. 10 W. 92d Street, New York.

Gertrude Conkling
With Hands Across the Sea.

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Troupes playing this city can make
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224 WEST 15TH STREET.
Misses Rose Coghlan, Alberta Gallatin, Adelaide Fitz Allen, Eliza Warren, Mme. Janauschek and many others, are numbered among Mr. Ayres' pupils.
There is probably no actor on earth who has delved deeper into the meaning of Shakespeare's lines or reads them better.—*Dramatic Mirror.*
Miss Warren's elocution is perfect. No Portia ever spoke with a nicer appreciation of the value of her words.—*New York Sun.*
Miss Warren's elocution is the perfection of the art.—*Werner's Voice Magazine.*
Miss Warren's handling of the text was truly wonderful; never have I heard the language more naturally and intelligently spoken.—*Col. T. Allston Brown.*
Mr. Ayres' book, "The Essentials of Elocution," fills a vacuum. We have nothing like it, nothing that so keenly touches the essentials of an art that bids fair to be lost.—*New York Star.*

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Great Metropolis,	By Jessup & Teal,	" 7	"	Mr. Wilkinson's Widows,	By Wm. Gillette,	" 17	"
Shenandoah,	By Bronson Howard,	" 26	"	Thermidor,	By Victorien Sardou,	" 6	"
All the Comforts of Home.	By Wm. Gillette,	" 7	"	The Lost Paradise.	By H. C. DeMille,	" 16	"

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MR. MINER'S SEMI-CENTENNIAL.

Henry C. Miner's fiftieth birthday fell on Wednesday of last week. The manager chatted anent the event with a MIRROR reporter.

In the first place Mr. Miner exhibited a magnificent gold watch. The case is set with a large diamond of the first water. Inside is engraved: "Presented to H. C. Miner by his friends on the occasion of his fiftieth birthday, March 23, 1892." The watch cost more than $2,000. It is a repeater; it has five dials: it tells the hour of the day, the day of the week, the day of the month, phases of the moon, and there is a split-second, fly-back hand for timing races. "The watch will do about everything but make dates for my theatres," said Mr. Miner.

"They say a man is no older than he feels," he continued. "They say that I don't look a bit older than I looked thirty years ago. I feel splendid—no pains or aches. My enterprises work like clockwork, for the reason that my assistants are perfectly trustworthy. Six men have been with me about twenty years—and they have all grown older than I am!"

"I do not dare ask when the Fifth Avenue Theatre will be completed," interposed the reporter.

"That question doesn't worry me. I have heard it so often that it's second nature. It will be open in May, positively, without postponement."

"What do you think of the theatrical outlook?"

"We have before us, on account of the World's Fair, two grand seasons. The Fair will bring as many people here as to Chicago. During my just-ended California trip, everybody I talked with on the subject said: 'Well, we intend to go to the Fair; then on to New York.' Although I was a member of the committee that went to Washington to try to get the Fair for New York, I am glad that we didn't get it, for I think that the reaction that is bound to be after a Fair like the one that is to be at Chicago will paralyze business. Why? Because it is an abnormal condition. It will cause too many hotels and too many theatres to be built. Enterprises will be started that will not be able to survive the end of the Fair."

Returning to his own affairs, Mr. Miner said: "This season is the best I have ever had. It is becoming monotonious for me to say that; but each season has been better than the one before. I think that the fact that my theatres are all well located for the people they appeal to has much to do with the prosperity.

"At the People's for next season I shall put in a new iron ceiling, and I shall give the usual 'touching ups' to all the theatres.

"The Actors' Fund Fair? I am accused of being the father of it, you know. Accordingly, I must be with it. It is raising money for a good cause. If churches have fairs, is there any reason why the dramatic profession should not have a fair for its Fund?"

RICHARD STAHL'S SUCCESS.

Richard Stahl has been compelled to return to this country before completing his engagements abroad, because of the illness of his wife, with whom he landed at Philadelphia on March 15.

Mr. Stahl will again sail for Europe as soon as Mrs. Stahl's condition permits, as he has flattering and important engagements there. He was obliged, for the reason stated, to decline an offer to rewrite and suit Carmen Up to Date to the German stage. He has brought with him several plays which he thinks would prove successful in America, and has several offers for new work on this side of the Atlantic. Upon the completion of his new grand opera, Mr. Stahl says it will have its *premiere* at one of the leading theatres of Germany, arrangements to that end having already been completed.

Mr. Stahl has also closed contracts with a German publishing house to furnish new orchestral compositions monthly. His works for the orchestra are quite popular in Germany, where they have been highly praised by the press; and at a recent concert at Berlin no less than seven of his compositions were on the programme. Mr. Stahl's new comic opera, Princess Petite, will be produced at Danzig during the Summer.

THE VIENNA EXHIBITION.

Coöperating with Heinrich Conried, the American commissioner for the International Musical and Theatrical Exhibition, to be held in Vienna, of which THE MIRROR has given outlines, Managers A. M. Palmer, Rudolph Aronson, Daniel Frohman, Antonio Pastor, and Frank B. Murtha have signed and issued the following:

TO THE THEATRICAL MANAGERS OF THE UNITED STATES:

The undersigned, at a meeting of managers held in New York, March 16, 1892, were appointed a committee to request the managers of the theatres in the United States—and any other persons interested in the stage or its history—to contribute in all ways within their power to the International Musical and Theatrical Exhibition, to be held at Vienna during the months of May, June, July, August, September, and October of this year.

Models or photographs of theatres, theatrical curios, musical instruments of historical value—anything, in short, pertaining to the history of the stage in America—will be most gratefully received by the Exhibition as loans, will be carefully preserved, and carefully returned to the owners. The Exhibition is under the patronage of His Royal Highness the Archduke Carl Ludwig, of Austria, and its commissioner in this country is Heinrich Conried, to whose office, at No. 43 West Forty-second Street, New York city, all communications concerning it may be sent.

The undersigned venture to hope that a scheme so fraught with interest to the entire dramatic profession will elicit the attention and assistance of all managers of the United States.

GLEANINGS.

STEPHEN FISKE, speaking of The Foresters, at Daly's, says: "It is the province of a newspaper to publish news, so it is the province of a playhouse to produce plays. The Foresters is in no dramatic sense a play."

JENNIE KIMBALL says that next season Corinne and the Kimball Opera company will present a repertoire of their successes, including Monte Cristo, Jr., with special scenery, and Arcadia. During the World's Fair Corinne will appear at the Chicago Alhambra in spectacular productions of Hendrick Hudson and Little Columbus. It has been stated in certain quarters that Mrs. Kimball's star and company would play Carmen next season; she informs us that there is no truth in that assertion.

"On Sunday after Sunday," says Stephen Fiske, in the *Spirit of the Times*, "variety shows are now given at the Union Square and Standard Theatres, in open defiance of the law." These shows are not benefits—they are managerial speculations. The *Spirit* calls upon the authorities to enforce the law.

ROSABEL MORRISON'S starring tour in The Danger Signal has been successful, according to Manager Abram. She will rejoin her company shortly, as she is recovering rapidly from the attack of nervous prostration that compelled her to come to this city for rest and treatment.

IT is probable that Henri de Lussan will be the leading support of a prominent star next season. He has been very successful this season with Modjeska, playing juveniles, heavies, and first old men, and has shown unusual proof of versatility.

F. TOWNSEND SOUTHWICK'S annual recital occurred at 31 West Fifty-fifth Street, Friday, March 25. An interestingly varied programme of recitation and song was performed.

ED. HURST, manager, writes that Harry Crandall, who is now with Vernona Jarbeau, and Dan Williams, who is with William Barry, will star jointly next season in a farce-comedy entitled I O U. The tour will begin Aug. 22, and is now being booked. The company will include sixteen people, exclusive of the business staff.

WILLIAM BLAISDELL, of the Pauline Hall company, will be the leading comedian in the production of Frank Dupree's opera, King Calico at the Broadway Theatre.

CORA TANNER, who has returned from the West, began rehearsals, March 28, for Husband and Wife and the one-act prize play, Hearts, to be produced at the Garden Theatre, April 18. Harold Russell, Harry Brown, Ada Dyver, Louisa Eldridge, Lionel Bland, Edith Kenward, Tessie Butler, Theodore M. Brown, Robert McKee, Mary Penfield, Cuyler Hastings, Jay Wilson, Charles R. Gilbert, and Ernest Foster have been engaged to support Miss Tanner.

LETTERS TO THE EDITOR.

THE SUNDAY PERFORMANCE QUESTION.

MINNEAPOLIS, Minn., March 21, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Won't you say a word in behalf of the poor player? Why is it that two New York papers are working so hard to give us extra labor, without extra pay? The editor of a big daily paper is not supposed to know much about theatrical contracts, but when a certain dramatic paper makes such assertions as that "the theory that man must have one day of rest in seven is all bosh," it shows its ignorance in more ways than one.

Have we no right to conscientious scruples regarding the breaking of the Sabbath? I could name an actress who told her manager that she would not play on Sunday if he gave her half the receipts. She had been brought up to observe the Sabbath day as one a little different from other days. Yet that same actress has been playing on Sunday for the past eight years. Why? Because she could not get an engagement unless she agreed to play on Sunday in whatever city custom required it.

The dramatic paper I allude to also remarks: "Plenty of actors and actresses will be found who are sufficiently sensible to take advantage of the opportunity to be employed." To whom would the opportunity be given? To those only who are already playing the other six nights? A manager would not engage extra people, rehearsing them, etc., for one night of a week. That is "bosh."

A member of Mr. Mansfield's company told me that whenever he asked his company to play on Sunday night he paid them a night's salary for their work. If there is another manager who does that I have yet to hear of him. So far as I know, Maggie Mitchell is the only star who never plays on Sunday.

The aforesaid paper further remarks that "Sunday ought to be a holiday all over the world, with every healthy amusement going in full blast." How about a holiday for those who amuse? Does it think we never want a day or evening of quiet rest or domestic peace? I know of many in my profession who are members of churches. Shall they be denied the privilege of attending service because there are "some young men who have no place to spend Sunday evening since they don't care for church and the theatres are closed," as a daily paper said last week. Poor fellows! It is too sad!

I think my remonstrance would be endorsed by our whole profession. Of course the public is to blame, for if it would not patronize Sunday performances, managers would be compelled to close the theatres, and we, who nearly always travel on Sunday, would have one quiet evening to ourselves. Travelling companies would think the millennium had come.

I should like to know what class of breadwinners the dramatic paper alludes to when it speaks of "lots of people who work harder than actors or actresses don't find any fault with being employed every day in the year." If there are any such, I sincerely hope they get paid for that extra day's work, which is not the case in our profession—although it is the banner night of the week for the manager, to be followed in most cases by bad Monday and Tuesday houses.

ONE WHO KNOWS.

GAMBLING IN PLAYS.

NEW YORK, March 23, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I have read with pleasure the letter published in THE MIRROR from Rudolph de Cordova, and I rejoice to see that there is one actor brave enough to tell the truth and one paper honest enough to print it.

This newspaper gambling in plays is as bad as the Louisiana Lottery, and as injurious to the true interest of the stage, as all such hot-house affairs are. As I pointed out in *Belford's Monthly* in February, the whole thing is, and must be, a "mockery, a delusion, and a snare," as such men as were put forward as the judges could not, and would not spare the time and labor necessary to give fair treatment to such an important and difficult task.

Mr. de Cordova has cleverly dissected the subject, and has shown the diseased parts very plainly.

Yours very truly, FRED LYSTER.

OUT OF TOWN THEATRES.

Amherst, Mass.

OPERA HOUSE.

Built 1890. On Vt. Central and Boston and Maine R. R.

10,000 PEOPLE TO DRAW FROM. 700 STUDENTS.

Seating capacity, 1,000. Heated by steam. Lighted by gas. Open time for 1892.

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Berwick, Pa.

P. O. S. OF A. OPERA HOUSE.

POPULATION, 4,000; SEATING CAPACITY, 600

SCENERY COMPLETE; STAGE, 25x60.

Open time week of March 28, weeks of April 4 and 18, and months of May, June and July.

A. E. SHUMAN, Manager.

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Good open dates in February and March for first-class attractions only. Capacity, 1,000. Full set new scenery. Folding opera chairs. Electric lights and gas.

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OPPOSITE FOWLER HOUSE AND ERIE DEPOT.

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A few more attractions wanted for this season.

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THEATRES.

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GRAND OPERA HOUSE.

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Population, 25,000.

Seating Capacity, 1,100.

Good time now open for first-class attractions, Especially opera.

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MAGUIRE'S OPERA HOUSE.

JUST FINISHED AT A COST OF $80,000.

The leading theatre of the Northwest. Is conceded by all managers of first-class combinations to be the best paying house (pro rata of population, 40,000) west of the Mississippi River. No company is breaking the record for good business of any previous one. The receipts of the regular season means opening nights "turn 'em away," and if the attraction possesses merit will play to "capacity of house" during engagement. In connection with my Butte House is the BIG BONANZA CIRCUIT of Montana, including all the principal cities of that prosperous State. Only attractions of established metropolitan reputation need apply for time and terms to JOHN MAGUIRE,

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Electric cars pass doors to all parts of city and suburbs; 75,000 population to draw from.

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WANTED—A first-class opera company for Summer, at popular prices.

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HOMER, CASENOVIA, MARATHON, N. Y.,

Wants first-class attractions at all times. Write or wire GEO. W. RIPLEY, Manager, Homer, N. Y.

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THE LAKEVIEW THEATRE, located at Lakeview, one and one-half miles from Birmingham, will be rented to a good and responsible manager at a low figure. Operatic managers contemplating playing a Summer engagement would do well to address as below.

Last Summer an opera company played to good business for the first trial. A roomy and well furnished hotel will be rented also, to suitable parties. Write or apply in person to

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A few dates open for this Spring, and we are booking for season of 1892-93. For only the very best attractions of established reputation. For dates and terms apply to

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You will be prosecuted if you allow any of the following plays in your theatre without written permission from me:—Only a Farmer's Daughter; Only a Woman's Heart; He, She, Him, Her; The Irish Corporal; A Prisoner of War; A Beautiful Fiend; A Marriage Certificate; Was She Right? Fate; Zozo; Rose Cottage; A Woman's Love; Asleep and Awake; Out of Sight; In the Folds; The Beautiful Slave. C. R. GARDINER, Boston, Ct.

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IN OTHER CITIES.

BOSTON.

Now that the opera season is over, the theatre managers of Boston take a long breath of relief, for the Mechanics' Building performances have proved formidable rivals for the strongest one.

At the Rolin Street Mr. and Mrs. Kendal begin their farewell engagement and will spend the week in giving single performances of the pieces which have proved the most powerful attractions here during the past three seasons. Men and Women and Miss Helyett are following attractions.

The Country Circus begins a five weeks' engagement at the Boston this week. Evangeline closed a successful fortnight's engagement 26.

Boston is to have another circus play at the Park, beginning 30. This is Neil Burgess' Circus, which is described as being a sequel to The County Fair, but which is understood to be a revision of Mr. Burgess' old success, Vim. A number of circus performers have been engaged to make more effective the tent scene. The demand for seats for the closing nights of The County Fair was extraordinarily large.

Cleveland's Consolidated Minstrels come to the Grand Opera House this week and present a long programme which is sure to appeal strongly to the patrons of that popular theatre. The Cadi follows 4; Master and Man 11; Pat Rooney 18; Dr. Bill 25.

Jane's success during last November is so well remembered that no one can predict anything but a succession of crowded houses for the Columbia for the next three weeks. The cast is the same as that at the previous performances. Chums, one of the New York *Herald* prize plays, is used as a curtain-raiser.

Peaceful Valley has made an emphatic hit at the Tremont, and in Rosina Rowe Sol Smith Russell has a part which will be long remembered by those who have had the privilege of seeing it. The J. C. Duff Opera co. in The Queen's Mate follows, after which Sarah Bernhardt plays a return engagement.

At the Bowdoin Square John Kernell is to be seen in The Hustler, which met with considerable favor at the Boston last season. Tuxedo follows 4, and Boys and Girls 11.

The Still Alarm seems to be a play that never wears its welcome out, and at the Globe large houses are the rule. Little Tuesday, who has won everybody's heart, appears at the performances Monday and Thursday nights and at the Wednesday and Saturday matinees.

The Princess of Errie has but a few more nights of its season at the Museum. It is to be followed 7 by The Octoroon, which will be revived for four performances, with the same powerful cast that presented it at that house earlier in the season. The Councillor's Wife will be presented here simultaneously with its production in London.

Bob Fitzsimmons, Athletic and specialty co., is the attraction of the week at the Howard Athenæum. The Vaidis Sisters' co. follows 4, and the Rentz-Santley co. 11.

Cyrene's introduction of the serpentine dance is the event of the week at the Palace. Keep it Dark is being presented by William T. Bryant and Lizzie Richmond.

Roger La Honte is the play of the week at the Grand Museum. Katherine Rober heads the co.

Another exceedingly attractive specialty programme is that offered by the management of the Bijou.

Irene Stanley's American Girls are the attraction of the week at the World's.

Grace Kimball has joined Charles Frohman's Jane co. to take a part in the curtain-raiser, Chums.

Johnstone Bennett is at work upon a new one-act play which will be used on special occasions, such as benefit or testimonial performances.

Charles Barron's annual benefit is to be given at the Museum 9. Richelieu will be the bill.

When Alexander Salvini comes to the Boston in May, William Redmond will be his leading man.

At the 100th performance of The Lost Paradise at the Columbia 24, souvenirs consisting of plate-glass paper weights bearing scenes of the play were distributed.

H. G. Lonsdale has been engaged for another year at the Museum.

C. H. Smith's co. is to return to Boston soon for an engagement in Robinson Crusoe.

Tried and True was given at the Museum 25 for the benefit of E. he. Tucker.

At the conclusion of the engagement of Jane at the Columbia the co. will start on a Western tour, going to San Francisco via St. Louis and Denver. The co. will also visit the Northwest and return to Chicago for a Summer season.

William Dixon, the stage manager at the Hollis Street, had a benefit at that house 27.

Little Tuesday was given a reception at Hotel Vendome 22, when over 80 many musical and literary people called to pay their respects to her. She is to be given a testimonial concert at the Globe 2.

JAY B. BESTOS.

CHICAGO.

Another week of the simple, pure, New England comedy is about to pass over our heads, and its popularity is vouched for by my cultured friend, Harry Somers, who remarks that they are "turnin' 'em away." The public could never tire of the quaint sayings of Denman Thompson as Uncle Josh, or listening to the magnificent Old Homestead Double Quartette. Same 27-2.

The Meininger co. began the fourth and last week of their engagement at the Grand Opera House by producing Schiller's Die Rauber. The Grand was well filled Sunday evening. Sadie Martinot in Pompadour follows.

Sunday evening, March 20, opened the second and farewell week this season of Joseph Murphy at Hooley's. He is presenting the companion piece of Kerry Gow, entitled Shaun Rhue. There is something very genuine in Mr. Murphy's personations that engages his audiences' sympathies very soon after his appearance. Belle Melville has made a good impression on Chicago theatregoers. Fanny Rice in A Jolly Surprise 27-2.

In The Tyrolean we have a comic opera of some merit, though many a better one has been written. The score is pleasing, bright, and at times quite original. The libretto is not particularly strong, but light and clean. The plot is simple. Marie Tempest made a decided hit with her "Nightingale Song." She hasn't a strong voice, but it has a sympathetic tone, which she can use with admirable taste. Her dramatic work was done with intelligence. The co. has a trio of good comedians in Fred. Solomon, Edwin Stevens, and Max Figman, whom the opera does not give an opportunity to display their talents. Louise Beaudet is well liked. The Tyrolean is filling the Opera House at every performance. Same 28-2.

The Lillian Russell Opera co. in La Cigale closed a very prosperous week 19, and entered its second, 20, before a packed house. La Cigale is not remarkable; it is lavishly staged, however. Miss Russell's voice was very satisfactory. The rest of the co. is fairly good. Same 28-2.

An entertainment of good proportions, and one that appeals to lovers of spectaculars, is at the Haymarket Theatre. It is an entirely revised edition of The Devil's Auction. It has been rewritten by Charles H. Yale. It is now under the name of The New Devil's Auction. George H. Adams, Victoria Walters, Louise Dempsey, and W. H. Bartholomew are in the leading roles. Business good. The Soudan 27-2.

John L. Sullivan and Duncan B. Harrison opened a week's engagement at the Windsor Theatre 20 in Honest Hearts and Willing Hands, and of course are filling the house. The bill was changed to Broderick Agra during the week. Kidnapped 28-2.

The Midnight Alarm, a melodrama of more than ordinary worth and merit, was presented at the Clark Street Theatre 20-26 to good business. It has a fireman hero and a news-girl heroine. Lillian Kennedy 27-2.

The Alhambra furnishes, for the amusement of its patrons, The Fat Men's Club. That somewhat stout but clever comedian, J. C. Stewart, is the principal, ably seconded by Rice and Bennington, Lingard and Allyn, Charles Ernest, and Nellie Stone. Pair of Kids 27-2.

The Fire Patrol at Havlin's Theatre is drawing well. Several sensational effects are introduced, including a couple of horses hitched to a patrol wagon. Bobby Gaylor in Sport McAllister 27-2.

Haverly's Mastodon Minstrels are drawing some very big audiences at the Casino, and giving them every cent of their money's worth. It is without doubt one of the finest, if not the funniest, minstrel shows in the country. One of the features is Lincoln Ellwood, the male soprano, who takes the high notes in Patti style. The irresistible Billy Rice is opening his ample mouth and letting out some new as well as old jokes and songs. E. M. Hall, Percy Benton and Harry Bodworth are all well-known as clever and original comedians. Rogers and O'Brien will make their last appearance this week here. New specialties are being added weekly.

Kate Purssell appeared in The Queen of the Plains at the People's Theatre 20-26 to satisfactory business. Alone in London 27-2.

The Great Metropolis moved over to the West Side for this week, and is now attracting big crowds at the Academy of Music. The Fat Men's Club 27-2.

The Standard presents Giroflé-Girofla. The leading roles are assumed by George Paxton, Dan Young, Harold Drake, Minnie Sharp, Eva Beath, and a large and well trained chorus.

The Creole Burlesque co. occupies the stage of the Madison Street Opera House, and is drawing well.

Arrangements have been perfected for a series of American plays for the Summer season at McVicker's Theatre, by Manager McVicker, and with James A. Herne, the season to begin in May.

The Chicago Conservatory gave a dramatic entertainment afternoon of 24.

The Bendix String Quartette gave a most enjoyable concert at Kimball Hall 24.

Two Chicago Orchestra concerts will be given 25, 26, under the direction of Theodore Thomas.

Send congratulations to Harry Powers, care of Hooley's Theatre. He was born last Friday night, March 18, and weighed twelve pounds.

Horace McVicker has blossomed into a dramatist. Such is the news that comes to hand. He has just made a dramatization of Tolstoi's novel "Anna Karenina."

The Marine Band under the direction of John Philip Sousa, are giving concerts at the Auditorium this week. The first took place Monday evening at which a programme of popular music was rendered.

Wenman Henderson will sail for London on April 2 to bring back two strong novelties for his brother David Henderson's extravaganza Ali Baba, to be produced in the Summer.

Albert, Grover and Burridge are at work at their studio on the scenery for Alexander Salvini for his engagement beginning April at the Grand Opera House.

Ted Marks stopped over in Chicago 19 on his way to Cincinnati, as the representative of Mr. Wilkinson's Widows co.

After a column and a half article on the proposed Actors' Fund Fair, the Chicago *Herald* closes with the remark that "The Actors' Fund Fair will be held and will be a grand success."

Emilia Edwards, formerly of the She Couldn't Marry Three co., has signed a contract with David Henderson, of the Chicago Opera House, to appear in Ali Baba. She has been studying in this city ever since she gave up her engagement in the former co.

Sinbad left for the Northwest Sunday morning on the 1.30 train never to come back. When they return it will be to go into rehearsals for Ali Baba.

The Cedegewika Social and Dramatic Club have invitations out for a dramatic entertainment and dance to be given at Emerson Hall April 20. This is one of the foremost amateur clubs in the city.

Joseph Arthur has presented to the Machinery Hall of the World's Columbia Exposition the buzz-saw used in Blue Jeans. This is what Chicago people call supremely generous.

Richard Barker, the English stage-manager, was in the city 27, and engaged in a conference with David Henderson of the Chicago Opera House in regard to Ali Baba. While he was here the costume plates were exhibited, music played and libretto read, all of which were highly satisfactory. He is to take charge of the stage managing department of this as he did in former extravaganzas of Mr. Henderson's.

LYSTER J. CHAMBERS.

CINCINNATI.

R. D. MacLean and Marie Prescott filled out a very successful week at the Pike March 21-26. The repertoire for the week embraced Cleopatra, Spartacus, The Gladiator, and Ingomar. Cleopatra was superbly staged and Miss Prescott's personation of the title role was sufficiently artistic to win for her a nightly recall. R. D. MacLean's excellent work in the trying role of Barmachis conduced materially to the week's success. The cast in its entirety was above the average. Walker Whiteside 28-2.

Agnes Herndon in A Woman's Revenge proved a successful card at Heuck's week ending 26. The role performed by Miss Herndon is one requiring no little emotional ability. Frank Kildaw supported the artiste in good style, and little Miss Briscoe proved herself a juvenile of considerable ability. Mark Murphy in O'Dowd's Neighbors 27-2; The Carleton Opera co. 3-9.

The Liliputians, who made such a success at the Grand last season, packed that house again during week ending 26. The Pupil in Magic constituted the programme during the engagement, and Franz Ebert and Selma Goerner, in the more prominent roles, were accorded a most enthusiastic reception. Manager Rainforth mounted the play in excellent style. Mr. Wilkinson's Widows 28-2; Henry Dixey 4-9.

A Knotty Affair was presented at Havlin's week of 20-26. A Fair Rebel 27-April 2.

Gillette's excellent war play, Held by the Enemy, was sufficient attraction to pack Harris' during week ending 26. The cast included Messrs. Wagenhals, Hollis, and Turner, and the Misses Wells, Vislaire, and Vondenhoff in the more important roles, all of whom were satisfactory. The play was mounted in good style. Barred Out 27-2; Joseph J. Dowling and Sadie Hasson 3-9.

Flynn and Sheridan's Specialty co. closed a successful week's stay at the People's 26. The programme was excellent throughout, the more striking features being the specialties of Mlle. Beatrice, the Sheridans (Phil and Crissie), the Le Ardo Sisters, Matt Flynn's witticisms, and Mlle. Zittella's sketch business. George Dixon's Specialty co. 28-2; Reilly and Wood's Specialty co. 3-9.

The Ship Ahoy co. during the closing part of its engagement at Heuck's was minus the services of two of its principal artists, Louise Montague and James Maas, who were both suffering severely from colds contracted prior to the co.'s arrival. Maas, who has been ailing for some weeks, was obliged to relinquish his position and return East, and Louise Montague's understudy was called into requisition during the closing days of the week.

That new variety theatre to be erected in the down-town portion of the city, is the subject of much discussion, and there are few disposed to predict its success.

James Sullivan, who formerly played one of the Hebrew twins policemen in Bluebeard, Jr., is now managing the Ship Ahoy co. and proved himself an artist still by satisfactorily assuming at very short notice 27 an important role hitherto filled by James Maas.

Lew Wiswell, treasurer of the Grand, has been absent in St. Louis, and Ed. Aylward, his assistant, is occupying his place in the box-office.

JAMES MCDONOUGH.

CLEVELAND.

Mlle. Rhea closed a very successful three nights' engagement at the Opera House March 14-16 in La Czarina and Gossip. La Czarina was very well received here. William Harris giving the best of support and the rest of the co. were good. Joseph Haworth in Ruy Blas, St. Marc and The Bells closed 17-20 to very good business. Mr. Haworth made a decided hit in The Bells. Alabama 21-26; The Liliputians 28-2.

Sarah Bernhardt in La Tosca, Fedora and Cleopatra closed to a very big business at the Lyceum Theatre. Natural Gas March 17-20; very good business. Rosina Vokes 21-26; Tangled Up 28-30; Mr. Barnes of New York 31-2.

May Russell Burlesque co. had a very good week March 14-19 at the Star Theatre. Co. very good. French Folly co. week 21-26; Sam Devere's Vaudeville co. 28-2.

Ship Anoy did a good business at H. R. Jacobs' Theatre 21-26.

Joseph Haworth was initiated into the Local T. M. B. A. Lodge during his visit in this city.

C. H. Henshaw will continue as manager of H. R. Jacobs' New Theatre, and the old scale of prices will be maintained.

Mr. Gerwood, of Brady and Garwood, was in the city during Sarah Bernhardt's engagement at this house.

Sarah Bernhardt had her tri-monthly fit as she and her co. were leaving this city. She lost track of her box of jewels for a few minutes, and there was some lively hustling. Sarah wanted all the hackmen in the city arrested immediately, but when her coachman told her he had himself put her box in her car she calmed down very quickly, and then the train was permitted to go on.

JULIUS MENGENDORF.

ST. LOUIS.

Henry E. Dixey appeared at the Olympic Theatre March 20-26. Alexander Salvini in repertoire 27-2.

Blue Jeans, at the Grand Opera House, is one of the strongest plays of its kind. It is full of love, jealousy and comedy, with a very strong realistic scene in the saw-mill. There are other novelties, too, that are taking. It is in the hands of a strong co. Tar and Tartar 28-2.

Hazel Kirke at the Hagan still ranks as one of the greatest successes that was ever brought out by the old Madison Square management. There are three of the old cast in the present production, Effie Ellsler, Frank Weston and the veteran C. W. Couldock. It drew good audiences. The scenery is new and the cast is strong. Lewis Morrison in Faust 27-2.

The Soudan is a very exciting melodrama full of stirring incidents and strong situations. The cast is good, and includes Maude Banks, Forrest Robinson, and the child, Master Walter Lewis, who is a very precocious youngster. The stage settings are elaborate, better than when seen here before. Many of them are very realistic. Business has been good. The Great Metropolis 27-2.

Stewart's comedy, The Two Johns, did a small business at Havlin's Theatre. The co., taken as a whole, is a very poor one, although there are several entertaining features. The serpentine dance, by Miss Gray, and the Cassie Sisters' dancing are partly redeeming features. The Fire Patrol 27-2.

Frank I. Frayne, Jr., gave his play, The Boy Ranger, at the Standard Theatre. He is clever in his rifle and other shooting. There are other entertaining features that make the performance interesting. Ada Richmond's Polly co. 27-2.

The St. Louis Choral Symphony Society gave their fourth concert at Music Hall 22 to a large audience.

The U. S. Marine Band filled the Music Hall 24.

The Little Tycoon co. was attached about midnight of 26 through spite work of a Miss Douglas, a chorus girl, and it prevented the co. from appearing at East St. Louis 27.

Marie Tempest signed with J. M. Hill to play in the new opera to be produced in New York soon. George Lederer came on and closed the negotiations.

R. E. Graham, of The Little Tycoon, was also offered an engagement in the same co., but refused.

The Blue Jeans co. will rest in Cleveland for a week, 3-10, and then reopen there, and will continue, playing a season of fifteen months, for which they are already booked.

Prof. B. Vogel, leader of the orchestra at the Olympic Theatre, took a benefit 21. On that night he completed his twenty-fifth year as leader of the orchestra. Extra music was given, and the house was packed.

Thomas Jones, acting manager of Havlin's Theatre, and Harry Knapp, door-keeper, will take a benefit 28, and from the appearance of the seat chart, standing-room will be at a premium.

Augustus Thomas bought for his father, when he was in the city, a handsome house and lot, and presented it to him.

W. C. BOWLAND.

PHILADELPHIA.

Fresh interest was infused into the seventh and last week of June at the Chestnut by the production of the new curtain raiser, Chums, by Thomas Frost. The plot is very complicated, and although the improbabilities are many, the piece contains many bright spots. The action is brisk, the complications cleverly brought out, and the dialogue fair. Paul Arthur, Katharine Grey, Grace Kimball, and Herbert Fortier essay the four characters in the farce very cleverly. It was very cordially received by good-sized houses. A Temperance Town 28-2; Hopper co. in Wang 4-9.

Gus Heege in Von Yonson is delighting crowds at the Walnut. This is the second visit of this play here, and it is even better now than before. The Ensign 28 for a fortnight.

E. S. Willard divided his last week at the Opera House between The Middleman and Judah. The houses have been good-sized and enthusiastic. Fanny Davenport in Cleopatra 28-2.

Hoss and Hoss appeared at the Park. A. M. Palmer's co. in The Broken Seal 28-2; A Straight Tip 4-9.

The three weeks that Charles Frohman's stock co. have spent with us at the Broad have been productive of splendid pecuniary returns, and Men and Women is pronounced by all to be a great play. The 100th performance was celebrated 26 by the presentation of a dainty little souvenir paper knife and book-mark of silver. The Lost Paradise, presented by the same co., closes their engagement. Sarah Bernhardt 4-9.

Bewitched is the title of the current offering at the Arch, and the audiences are hilarious with this funny farce. George Larsen, Maurice Darcy, and Bessie Tannehill lead in the co. Sadie Scanlan in Elly 28-2. Kate Claxton in Blackberry Farm 4-9.

The funniest and most novel of all the season's farces is 8 Bells, now tinkling with merriment at the Empire. This is the second visit this season, and their success is as remarkable now as it was on their first appearance, when breathing room was at a premium at the Empire. Pearl of Pekin 28-2; McCarthy's Mishaps 4-9.

The Circus is in the last week of its run at the Grand Opera House. Dan Packard in The Boomer 28-2; Aunt Bridget's Baby April 4-9.

The latest play to picture life in the dangerous metropolis, The Pulse of New York, is playing a banner week at the People's. The truthful and realistic scenes, aided by the clever acting of Gracie Emmett and her co., made an unequivocal success. Paul Kauvar 28-2; Elly 4-9.

Boys and Girls was at the National 21. Vesper Bells 28-2; Shenandoah 4-9.

The Shanty Queen was viewed for the first time in this city at the Girard Avenue this week. The plot is strong, the situations striking, and the opportunities many, all of which were embraced by the clever stock co. of this house. Amy Lee, Frank Drumier, and Criptie Palmont shared most of the honors. The Long Strike 28-2; Sin and its Shadow 4-9.

The Howard Athenæum co., with its long list of clever specialists, is packing the Central. Melville and Stetson, Kara, Eva Bertoldi, and the Allisons are a few of the bright lights on the bill. French Folly co. 28-2; Tony Pastor's co. April 4-9.

A Hoop of Gold, an English melodrama, is the week's offering at Forepaugh's. It is cleverly staged, and conscientiously acted by Frank Roberts, Celia Alsberg, and the rest of the co. The houses have been large, afternoon and evening. A Brave Woman 28-2; The Shadow Detective 4-9.

The City Club Burlesque co., with its score of pretty maids, is crowding the Lyceum, while the Fay Foster co., with the same adjunct, is a close second at Manager Jermon's other house, the Kensington.

The Fay Foster co. moves to the Lyceum 28, and Turner's Gaiety Girls come to the last-named house on the same date.

Down on the Farm made its fourth appearance at the Standard this season 28, and pleased fair-sized houses. East Lynne 28-2. The White Elephant 4-9.

The same old story to report of the Bijou—crowds—happy crowds at all times. Patintza by the Opera co. and a strong variety adjunct is this week's bill.

The Palace is an assured success, and Manager Al. Haynes is to be congratulated for changing an acknowledged "jonah" house into a success. Behind the Scenes, by the stock co., and a variety bill, holds the boards at present.

Carncross', the Germania, and Kellar at Egyptian Hall, all report a paying business with their stock attractions.

Rosenfeld Brothers filed their affidavit of defence, last week, in the suit entered by Rich and Harris, for allowing the Meininger co. to be billed at another theatre in this city, at reduced prices, while it was playing at the Walnut. They claim in their affidavit that the management of the Grand Opera House and not themselves billed their show while it was playing the Walnut.

Johnstone Bennett has finished a one-act comedietta, entitled Premonition, that has been accepted by Charles Frohman. She will appear in it next season.

Mrs. John Drew will begin rehearsals in her seventy-fifth year, the oldest actress on the American stage. Mrs. Drew will devote her whole attention next season to the management of her theatre here, and many treats in the shape of old comedies are expected, thus restoring the Arch to the place it held in the "palmy days," when it was the leading stock theatre of the city.

Richard Stahl was in town this week. He has just returned from Europe.

A Tin Napoleon, a burlesque, is announced for production at the Grand Opera House next month.

Hugh Fay will rejoin William Barry in McKenna's Flirtation, playing his old part, when he comes to the Walnut in April.

A White Elephant, the new farce-comedy by L. C. Tees, is in rehearsal at the Standard. It receives its premiere April 4.

Treasurer Von Dusen, of the Master and Man co., is a Quakerite and a law graduate of Earle and White, of this city.

Emma Grieve has entered suit against Alexander Wurster to recover $105 alleged to be due her as salary while under contract to play under his management at the Germania in this city.

The New York Symphony Orchestra gave the Romeo et Juliette symphony at the Academy 21.

JOHN N. COVARRUBIAS.

WASHINGTON, D. C.

It's Lent, and all that, and the venerable joke anent the umbrella has, during the past week, been made to do service about as often as occasions were necessary to use the innocent object of this bearded chestnut; still the attendance at the theatres of Washington was apparently undiminished, in the face of a variable inclemency of weather that makes known the approach of April.

There was everything requisite to draw forth a crowd, in an attraction point of view, and every house presented an entertaining programme.

The Kendals were at the National, playing a return engagement, and typical Kendal audiences were present every night, representing Washington's intellectual culture and histrionic appreciation. The plays presented through the week were A Scrap of Paper, Still Waters Run Deep, The Ironmaster, Impulse, The Squire, The Queen's Shilling, and on Wednesday Katherine Kavanagh was for the first time presented in Washington. The Kendals are always welcome here, and their early return will be eagerly anticipated. Next week another favorite with the amusement public will be at the National, E. S. Willard, who made many admiring friends when he was here early in the season.

Vieing with the varied repertoire at the National, Albaugh's had Pauline Hall and her comic opera co. in Madame Favart, Trial by Jury and La Belle Helene, with a promise of A Night's Frolic, next week, by the Helen Barry co.

The Burglar was at the Bijou 21-26. This is a popular playhouse, but its best friends and habitues complain of the economy in the matter of lights. It need not be construed as uncomplimentary to the player-folk to assert that people go to the theatre as much to see other people as they do to enjoy the play. The two go together and heighten the pleasures of the entertainment, sending the audience away better satisfied. The great stronghold which the National has, and which the Academy is rapidly acquiring, is due in a large degree to the brilliancy of its interior illumination. There isn't any doubt of this, and our good friends of the Bijou and Albaugh's will agree with your correspondent if they will interview their audiences on the subject.

Reilly and Wood co. in their farcical parody on New York's four hundred drew crowds to the Lyceum. This house will have William Muldoon next week, who will entertain a good many people who will want to see the famous athlete. He is accompanied by a company of variety artists.

The next week's attraction at the Bijou will be Muggs' Landing.

After a three weeks' lecture season, the Academy next week will have Kate Castleton in The Dazzler.

F. G. Berger, the well-known manager, was here recently and purchased two lots on Thirteenth Street in the rear of Mrs. General John A. Logan's residence, where he will have a fine residence erected for his own use. It is to cost about $13,000. This is an example that other prominent theatrical people might follow with becoming propriety. Washington is a charming city in which to live. It is a half way ground between the Western and Southern theatrical section, and it is equally as accessible as any other city that might be named. Already many stage people have their residence here, and the number will undoubtedly increase as Washington becomes more and more the great American Metropolis it is destined to be.

The building inspector is giving the Washington theatres a good deal of concern just now regarding the demands made necessary by the new regulations. Alterations in the exits will probably be made to most of the houses, notwithstanding the previous favorable report made some weeks since.

A box party was given at the National, Monday evening, by Mrs. Leiter in honor of Lady Brassey and Lady Murray, of London, who are on a visit to this city. This was followed, after the performance, by a dinner, at which Mr. and Mrs. Kendal were present.

EDWARD OLDHAM.

BROOKLYN.

Miss Helyett drew large and fashionable audiences at the Columbia Theatre March 21-26. Kate Davis, Mark Smith, Marie Cahill, and Mrs. Carter repeated their New York success. Madame Bernhardt will appear in repertoire at the Columbia week of 28 at advanced prices.

Rose Coghlan had crowded houses at Col. Sinn's Park Theatre week ending 26, Dorothy's Dilemma winning laughter and applause. John T. Sullivan and Helen Russell are with the co. Lady Barter was presented during the latter part of the week, with the one-act play, Nance Oldfield. Mr. Potter of Texas week ending 2.

Little Puck was at the Grand Opera House week ending 26. McCarthy's Mishaps 28-2.

Paderewski at the Academy of Music 21 charmed an enthusiastic audience.

K. M.

BROOKLYN E. D.

THE AMPHION (Edwin Knowles, manager): Margaret Mather in her popular melodrama, The Egyptian, had a very successful week March 21-26. Otis Skinner and Joseph E. Whiting were strong favorites. The one-act comedy, Nance Oldfield, which preceded the regular play, was accorded much applause and was well performed. Rose Coghlan in Dorothy's Dilemma 28-2.

BEDFORD AVENUE THEATRE (Laurent Howard, manager): The Ferguson and Mack co. in McCarthy's Mishaps played to very large and appreciative audiences week ending 26. The regular performance was given under the auspices of the Letter Carriers' Association of the Eastern District to a crowded house 22. The handsome decorations furnished at the expense of the popular manager, Mr. Howard, were very tastefully displayed. Lydia Thompson in repertoire 28-2.

NOVELTY THEATRE (J. E. Robbins, manager): Madame and Augustin Neuville in The New Boy Tramp had a successful week 21-26. The co. is very good. Gus Hill's World of Novelties 28-2.

LYCEUM THEATRE (S. M. Hickey, manager): Kittie Rhoades, the clever soubrette, made a success in The Inside Track and Bob Sawyer week ending 26. The audiences were large. Peck and Fursman co. in Daniel Boone 28-2.

GRAND THEATRE (George McClane, manager): The May Russell Burlesque co. entertained large houses 21-26. English Gaiety Girls Burlesque co. 28-2.

M. L. H.

DETROIT.

There was a large audience of Bill Nye's admirers at the first Detroit presentation of The Cadi at the Opera House March 21. There have been numerous changes made in the comedy since its presentation in New York, notably the introduction of several first-class specialties. The co. is good and evenly balanced. Engagement is for three nights and Wednesday matinee. Niobe 24-26.

The Pay Train, with Florence Bindley in the principal part, is crowding Whitney's Grand Opera House nightly. The piece is somewhat on the sensational order, and keeps the patrons of this popular house in the highest state of excitement. Miss Bindley is possessed of more than ordinary ability, acts her part with feeling, and captures the house with her singing and graceful dancing. The sup-

port is fair, and taken as a whole the entertainment more than satisfactory. Two Johns 26-2.

George Dixon, the champion bantam weight boxer, and his vaudeville co. crowded the Griswold Street Theatre at every performance 21-26. The principal attraction, of course, is the boxing, and to make it more interesting, the management have offered medals for "amachoor" contests. The specialty portion of the programme was above the average, and the co. contains several first-class people in their line.

The Lyceum was dark the first half of 21-26, but on 26 Julia Marlowe opened her Detroit engagement as Rosalind in As You Like It before a large and appreciative audience.

Mlle. Rhea is playing the Michigan circuit to good houses.

Charles Altman, the popular advertising agent and ticket taker at Whitney's Grand, met with a painful accident a few days ago, falling from a trapeze and shattering one of his knee-caps. It will be some time before he can resume his position.

F. K. STEARNS.

PITTSBURG.

O'Dowd's Neighbors opened March 21 at the Grand Opera House to one of the largest audiences of the season. Business during the week has been very large. Mark Murphy is the same bright and clever mirth-maker, and since his engagement here last Fall, has surrounded himself with very capable people. Lottie Gilson is a valuable addition to the co. Jennie Murphy made a great hit in her topical song, "Mary Green." The Vendetta 28-2.

Herrmann at the Duquesne Theatre pleased good-sized audiences all the week. Many new and wonderful tricks were introduced, amongst which Strobejka seemed to be most appreciated. Hoss and Hoss 28-2.

U and I drew a large crowd to the Bijou Theatre 21. The co. has improved very materially since its last appearance here, and the audience seem never to have enough of Dutch Daly. The specialties are all good. Harry Kelly took his father's place during the week, and filled the role of O'Donovan Innis very acceptably. The Devil's Auction 28-2.

Mme. Bernhardt began a week's engagement at the Alvin Theatre 21 to only a fair sized audience. La Tosca was the bill. The sale for the last of the week, when Cleopatra will be given, is very large. De Wolf Hopper in Wang 28-2.

Harry W. Williams' co. gave a good vaudeville entertainment at the Academy of Music week of 21, to packed houses. The co. is one of the best seen here this season. Reilly and Woods 28-2.

At Harris Theatre Thomas E. Shea, supported by a good co., opened 21 to good business. Dowling and Hasson 26-2.

Eugene d'Albert gave a piano recital 21 at Old City Hall. House crowded.

W. A. Brady's cake walk, for $1,000 in prizes, will take place at the Auditorium 24.

The Bijou management opened sale 21 for the engagement of Lillian Russell 28, and from present indications the house will be sold for the week before the opening night.

Suit was brought here against Dolph Levina and William (Dutch) Daly, by Arthur L. Hamilton and H. P. Overend to recover $21,996 with interest from Sept. 13, 1887. The suit grows out of a contract entered into by the defendants to exhibit Hamilton and Overend's "Excursion all the World Over" for the period of three years in this country.

EDWARD F. DONNELLY.

KANSAS CITY.

Modjeska drew good-sized audiences at the Coates' March 17-19. She played Mary Stuart, Camille, Much Ado About Nothing, and Macbeth, all splendidly, although suffering from a cold. The stage settings and scenery were disappointing, but the acting was strong. One young actor in particular, Howard Kyle, gave very effective interpretations of all his parts. Sinbad played the banner engagement of the season 21-26. Robert Manfred 28-2.

At the Auditorium, the stock co. appeared in Oliver Twist 21-26, giving very satisfactory performances. The co. is a magnificent one, and its members play together perfectly. Business was better and will doubtless continue to improve, as the fine attraction deserves. Eleanor Carey, George Learock, W. J. Walker, Merri Osborn, Emma Maldern, and Edith Pollock have all made many friends. Oura will be presented 28-2.

James O'Neill in Monte Cristo drew fine houses at the Gillis 17-19. Agnes Huntington 26.

The Marine Band will give two concerts at the Auditorium 25.

Hallen and Hart in Later On pleased large audiences at the Grand 20-26. The lovers of farce-comedy are many here, and they turned out well. Hallen and Hart, John McWade in his pleasing songs, Mollie Fuller in the serpentine dance, Clara Thropp, soubrette, and a pretty chorus were the main features. Dan'l Sully in The Millionaire 27-2.

A Little Nugget had a good week at the Ninth Street Theatre opening 20. Herbert Cawthorn, Drucie Gilmore and a clever co. succeeded in getting about as much horseplay and fun as possible out of the piece. Two Old Cronies 27-2.

Alf. Charles Mann, assisted by many of the best amateurs of the city, gave a fine concert programme entirely of his own composition at Music Hall 24.

Jessie Holman, of this city, will close her season and return here May 9.

Prof. S. Kronberg, Nannie Hands, and the Schubert Quartette made a successful concert tour through Central Missouri this week.

Mr. Kronberg has secured the Thomas Orchestra for a concert here May 9.

Willard Gumpner has gone to New York to fit himself for a stage career.

It is reported that Topsy Venn will soon retire from Sinbad, having made considerable money in Chicago real estate.

FRANK B. WILCOX.

JERSEY CITY.

At the Academy of Music The Old Homestead played to very large business March 21-26. The play seems to have drawn all its old friends and hosts of new ones. It was presented by a co. of unusual excellence, and with appropriate stage settings. Archie Boyd made an acceptable substitute for Denman Thompson, and the singing of the quartette was excellent. Nat Goodwin 28-2.

Dr. Bill drew good houses to the Opera House 21-26. Sunset was given as a curtain-raiser. The co. was strong, the dancing good, and the rather thin comedy given with commendable vim. The Nabobs 28-2.

W. C. F.

LOUISVILLE.

The Tar and the Tartar made a big hit at Macauley's. The house was crowded at each of the three performances. Digby Bell and Laura Joyce added to their popularity here by their clever work. The scenery and co. good.

Roland Reed in Lend Me Your Wife opened 21 to a good house. He will present his new play, A Club Friend, during the engagement. Marie Hubert Frohman in The Witch 28.

A Fair Rebel drew satisfactory houses at the Masonic, with Fanny Gillette and Richard Mawson in the leading roles. The play is a good one of its kind, the action stirring, and the characters natural.

George Seaman will lecture at the Masonic 28, followed by Bill Nye and A. P. Burbank. Little Tycoon next.

At Harris' the Carleton Opera co. is filling a week's engagement in Indigo, Nanon, and Erminie. The well-known principal is not singing with the co., but his people give a most pleasing presentation of the tuneful opera. The Limited Mail follows.

J. J. Dowling and Sadie Hasson in The Red Spider is the Bijou's offering. These clever people are annual visitors, and their performance of sensational border plays is of the best. Puse of New York is underlined.

The Rose Hill Folly co. is repeating at the New Buck the success of a former visit. Rice and Barton, Amy Rostelle, and other old favorites are still with the co.

The guarantee list for a season of Summer opera at the Auditorium is growing. It is to be hoped the required sum will be raised, for the Ford co., which Messrs. Quilp and Camp propose to bring here, is a good one.

Edwin H. Carroll, of the Kidnapped co., dropped into poetry in the Sunday issue of *The Truth*. It was a dainty bit of verse, voicing a pretty sentiment.

Walter S. Mathews is spending a few days here at his home, having closed season with Thomas W. Keene. The young actor won much praise from the critics in the West for his work in such characters as De Maupratt, Laertes, and Richmond.

Katie Strauss' operetta, The Sleeping Beauty, will shortly be heard at Macauley's.

Sam Fontaine, of the Louisville *Post*, is doing advance work for Frank Curtis, who has resumed tour with Sam'l of Posen. Charles Shreve, of this city, who started out with the co., was forced to return on account of ill health.

R. L. Button's Cake Walk at Liederkranz was largely attended and enjoyed as a novelty. The antics of some of the "darkies" were laughable. The prizes were handsome and well worth contending for.

Presley L. Hamilton, the jolly young business manager at Macauley's will have a benefit at that house March 29. A Knotty Affair will be the attraction. "Pres" is a good fellow and is the right man in the right place in his official position at Macauley's, and he will have a crowded house.

CHARLES D. CLARKE.

NEW ORLEANS.

The Academy of Music closed its regular season March 19. It was a remarkably successful one, and that is certainly due to Mrs. Bidwell's enterprise and liberality in securing some of the best attractions that ever came South. The receipts of the season were greater than those of the season preceding it, and Mrs. Bidwell feels encouraged to go on and make still better engagements for next season, if liberal terms will induce the big attractions to come here.

Manager Henry Greenwall, of the Grand Opera House, is arranging to give a Spring and Summer season of comic opera at his theatre at popular prices—15, 25 and 50 cents—and a co. for that purpose is now being organized in New York, to commence here April 24.

The outlook for a brilliant season of French opera here next Winter has never been better. Mr. and Mrs. Mauge will be the lessees and managers. They will leave here for Paris 22, to sail for New York 26.

Manager Greenwall, of the Grand Opera House, is naturally proud of the success of his Little Tycoon co. It is, in a way, a New Orleans enterprise, and the manager has secured the Bijou Theatre in New York for a Summer run of the opera there.

The Primrose and West Minstrels have played to big business at the Grand Opera House during the week of 20-26.

Joe Harris, who was formerly with The Twelve Temptations, is now the clever agent of the Primrose and West Minstrels. LAMAR C. QUINTERO.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Primrose and West's Minstrels March 26; good business. A Hole in the Ground 19; fair business.——ITEM: Ben. Theis, the genial assistant manager, returned to the city 18 from a successful hunting trip.

MONTGOMERY.—OPERA HOUSE (G. F. McDonald, manager): Baldwin Comedy co. presented Michael Strogoff, Passion's Slave, The Vagabond, The Streets of New York, The Diamond Mystery, and The Danites March 14-19 to good business.——ITEMS: Migue Hamilton left for Selma 16.—George Goodhart left the Baldwin Comedy co., and joined the Baldwin-Melville co., as manager, at San Antonio, Texas, 17.—Walter G. Baldwin joined the co. here 18. He reports large business for both of his cos. in the South.

HUNTSVILLE.—GRAND OPERA HOUSE (O. R. Hundley, manager): Gormans' Minstrels March 16; satisfactory performance to a good house.

SELMA.—ACADEMY OF MUSIC (C. G. Long, manager): Baldwin Comedy co. opened a week's engagement March 21, at popular prices, to excellent business.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): Dan'l Sully in The Millionaire to a small house March 17, on account of one of the worst snow storms that has visited this country in years.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLam and Lehman, managers): Conreid's Opera co. closed a light engagement March 17. John Dillon in Wanted the Earth 18, 19. Emma Juch Opera co. 22-26; Mr. and Mrs. Sidney Drew 28, 29; Gus Williams 31-2. All the Comforts of Home 7-9.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Ole Olson 29, 30; The Bostonians 12-23.——ITEMS: Treasurer Ed. Mansfield, of the Hole in the Ground, reports a heavy advance sale for the Emma Juch co.—J. C. Davis, business manager of the Conreid Opera co., is in town.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fiscer, manager): Conried Opera co. March 24; good house.——LOUIS OPERA HOUSE: Dark.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Conreid's Comic Opera co. sang Poor Jonathan to a good house March 11. Richard and Pringle's Georgia Minstrels 21; the Kimball Burlesque Opera co. 24.——PEOPLE'S THEATRE (C. A. Taylor, manager): The stock co. played The Reprieve 14-20. Next week, Edith's Burglar and Josh Whitcomb.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Frederick Warde in The Lion's Mouth March 21; full house. Donald Downie lectured 25; small house.

SACRAMENTO.—NEW METROPOLITAN THEATRE (L. Henry, manager): Grismer-Davies co. in The Merchant March 11, 12 to light business. Hanlon Brothers' Superba opened an engagement of four nights and matinee 15; good houses.——ITEM: Clay Greene and Joseph Grismer are spending a few days in the city. They are working hard on a new play for the latter.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Mr. Wilkinson's Widows March 21; full house, at advanced prices.

COLORADO SPRINGS.—OPERA HOUSE (S. K. Nye, manager): Mr. and Mrs. Sidney Drew presented the one act piece, In Honor Bound, followed by That Girl From Mexico March 14 to fair business. Mr. Wilkinson's Widows did a large business 18, and pleased the audience.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): Cleveland's Minstrels gave a good entertainment to a large house March 17. Kajanka amused large audiences matinee and evening 19. House remained dark until 23, when Jarbeau opened for a two nights' engagement. City Directory 25; The Dazzler 26.——ALLYN OPERA HOUSE (F. A. Thomas, manager): The London Gaiety co. packed the house for four performances 17-19 presenting a very good vaudeville bill. The Boomer 23-25.——ITEMS: Manager Cleveland, of minstrel fame, is seriously ill at Buffalo. His affairs *en tour* are attended to by Mrs. Cleveland, who is a hard-working woman with plenty of grit and good sense, and deserves much credit for the work she is compelled to do.—Messrs. Blackford and Goff, of Cleveland's Minstrels are old Hartford boys.—This city will be surfeited with farce-comedies the last half of week. With three different cos. following each other at Proctor's and a continuous engagement at the Allyn there will be a flutter in the Paderewski row.—New York parties, whose names are not yet divulged, are fitting up a musee corner Main and Temple Streets, nearly opposite Proctor's.—Ex-manager Alexander is causing a sensation in Syracuse among the bells and belles, where he is located temporarily, placing his automatic telephone pay stations.

BRIDGEPORT.—BUNNELL'S THEATRE (G. B. Bunnell, manager): A Jolly Surprise, as presented by Fanny Rice and her capable co. March 21, was the most pleasing comedy seen here this season. Frank Mayo as Davy Crockett 19 to good business. Fabio Romani 21 was well staged and presented by a fair cast. Business moderate.——GRAND OPERA HOUSE (C. J. Bellnap, manager): A Dark Secret 17-19; large business. J. K. Emmet in Fritz in Ireland 21.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): The London Gaiety Girls Burlesque co. March 16; good business. James Reilly as The Broommaker 19; good house.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Ignace Paderewski gave his third and last concert afternoon of March 2, to a large audience. City Directory 26.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Fabio Romani 17-19 to big houses. Several members of the party were snowballed during the performance by a party of drunken students on the evening of 19. London Gaiety Girls opened to S. R. O. 21. Ivy Leaf 22-26.——PROCTOR'S OPERA HOUSE (P. T. Turner, manager): Dr. Bill gave one performance to good-sized house 22.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Frank Mayo in Davy Crockett March 18. Master and Man 21 to a large audience. Dominick Murray as Humpy Logan made the hit of the evening. Fabio Romani to a large and highly pleased audience 24.

NORWICH.—BROADWAY THEATRE (C. E. Case, manager): J. K. Emmet in Fritz in Ireland pleased a good-sized house March 23. While he does not fill his father's place, he is graceful and dances well. Co. good and scenery excellent. Kajanka 25 drew a large house.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Kajanka March 18; good business. George C. Staley in A Royal Pass 21; good house.

SOUTH NORWALK.—MUSIC HALL (J. Mortimer Hoyt, manager): Kajanka March 22; large house. Kittie Rhoades 28-2.——NORWALK OPERA HOUSE (Robert J. Adams, manager): Frank Mayo in Davy Crockett 21; small house.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): True Irish Hearts March 21; small house.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Robert Downing March 18 in Ingomar gave one of the best performances of the season.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): Robert Downing presented Damon and Pythias March 17 to a crowded house.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Grau's Opera co. closed a week's engagement March 19 to fair business at popular prices.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): Primrose and West's Minstrels March 14 pleased crowded houses, evening and matinee. Hole in the Ground 16, 17 to large and fashionable audiences. Roland Reed, booked for 18, 19, engagement canceled.——EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): The Clarke Comedy co. (stock co.) continues to play to good business.

ILLINOIS.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Goodyear, Elitch and Schilling's Minstrels March 28; full house. The Soudan 19; crowded house.——OPERA HOUSE: Uncle Tom's Cabin (Stetson's) 21; Fast Mail 24; Mr. Barnes of New York 25; James O'Neill 29.

STERLING.—ACADEMY OF MUSIC (E. H. Purcell, manager): Lillian Kennedy in She Couldn't Marry Three March 26; large house.

LINCOLN.—GILLETT'S OPERA HOUSE (Frank C. McElwain, manager): Chicago Ideals March 17; light house. Ariel-Thomas Quartette 19; good business.——ITEMS: John Thomas, of the Ariel-Thomas comb., is ill at Denver, and his place is supplied by F. G. Reynol'ds.—C. M. Daly, late of the Bostonians, is organizing an opera, to be given by local talent soon.—The Ariel-Thomas Quartette was treated to a reception and banquet on Saturday, the 19th inst., immediately after the performance.

MT. STERLING.—OPERA HOUSE (Davis and Finch, managers): Ariel-Thomas Concert co. March 17; very appreciative audience. Chicago Ideals 23; Moore and Livingstone's Comedy co. 4-6.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): My Jack was presented March 17 to a small but well-pleased audience.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): The Soudan March 16; S. R. O. Goodyear, Elitch and Schilling's Minstrels 19; fair house. Alexander Salvini 22; crowded house. Katie Putnam 25; Roland Reed 29; James O'Neill 31.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): The Soudan March 17; very large and appreciative audience. Salvini 21 presented The Three Guardsmen to good business. DeLange-Rising Comedy co. 22; light house.

JOLIET.—WAGNER OPERA HOUSE (Frank Anderson, manager): Sweeney, Alvido, Gorman, and Goetze Minstrels March 18 drew a large audience, notwithstanding strong counter attractions.—— ITEM: The management of this house has changed hands, K. G. Clendenni retiring. Mr. Anderson, the new manager, has had considerable experience in the business.

ENGLEWOOD.—TIMMERMAN'S OPERA HOUSE (H. B. Thearle, manager): Bill Nye and A. P. Burbank, assisted by Mackenzie Gordon (tenor), entertained a large audience March 19. Uncle Hiram 22; Annie Ward Tiffany 26; Two Sisters 4.

WAUKEGAN.—PHOENIX OPERA HOUSE (Jameson and Coon, managers): Hart's Boston Comedy co. March 23; fair house. Kirk Armstrong as Pete Peterson pleased a fair house 29.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Modjeska as Marie Stuart to the capacity of the house March 24. Goodyear, Elitch and Schilling's Minstrels 26; good house. Frank L. Frayne in The Boy Ranger 29; top-heavy house.

ALTON.—TEMPLE THEATRE (B. H. Wortmann, manager): The Two Jacks to a large and well-pleased house March 10. The Chicago Orchestra, under the direction of Theodore Thomas, gave a concert to a large audience 16. Stetson's Big Double Uncle Tom's Cabin co gave two performances, matinee and evening, 19, to fair business. Brown, the Mind Reader, 22; Elmer E. Vance's Limited Mail 24; James O'Neill in Monte Cristo 28.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Goodyear, Elitch and Schilling's Minstrels drew a top-heavy house March 17. The Soudan filled the house to the doors 18. The Two Johns were welcomed by a fair-sized audience 19.

MORRISON.—OPERA HOUSE (G. Milne, manager): The Union Scout March 17-19; fair business. Sweeney, Alvido, Gorman and Goetze Minstrels 21. Conway, magician, 23.——ITEM: The management of this house has changed, Mr. Milne having recently purchased the house. He is a thorough theatrical man, having piloted several well-known cos.

AURORA.—EVANS' GRAND OPERA HOUSE (Nortnam and Kendall, managers): The Soudan pleased a large house March 21. Lillian Kennedy, supported by a strong co., in She Couldn't Marry Three, to the same old story "house packed to the doors." Everybody pleased.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Carleton Opera co. March 19 and matinee. DeLange and Rising Comedy co. presented their new play, Tangled Up, 21, which was preceded by a curtain-raiser, entitled Charity Begins at Home. Co. clever, Lottie Mortimer especially so, in her serpentine dance, which was seen for the first time here. Salvini 23; good house.——ROUSE'S HALL (Lem. H. Wiley, manager): Cake walk 24.——ITEMS: The local Lodge of Elks presented DeLange and Rising with a beautiful harp of red and white roses.—Miss Cummings, of this co., was suffering from a severe cold, but pluckily went through her part at their performance here.

CANTON.—NEW OPERA HOUSE (C. N. Henkle, manager): This house was opened by the Fast Mail co. March 21 to $2,000. This new house is of Prentise brown stone. The stage is thirty-five feet deep and sixty-four feet wide; proscenium arch, twenty-eight feet high. The parquette and dress circle are furnished with the finest of chairs. The hall is provided with 600 gas burners and the same number of electric lights. Seats 1,200, and cost $75,000.

ROCK ISLAND.—HARPER'S THEATRE (I. E. Montrose, manager): Uncle Hiram March 8; poor business. Sam Jones 7 lectured on "Get There" to a full house. Dowling and Hasson in Nobody's Claim 21 to good business. Carleton Opera co. in Indigo 27 to a very large and fashionable audience. Goodyear, Elitch and Schilling's Minstrels gave a good performance to good business 29.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Mme. Modjeska played to one of the largest houses of the season March 16. Blue Jeans 18; crowded house. Salvini 20; The Soudan 7.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Nye and Burbank to an enormous house March 18. Gilmore's Devil's Auction to good business 19.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): The Playmaster March 25; good house.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Sodkinson, manager): Walter Sanford's My Jack March 26; medium business. Ragan's Illustrated Lectures 17, 18 to S. R. O. Sweeney, Alvido, Gorman, and Goetze Minstrels 23.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Two Johns March 26; crowded house. H. H. Ragan's illustrated lecture on Paris 19; small house.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Two Sisters March 21; good business. Frohman's Comedians in Wilkinson's Widows 26; Modjeska 30; Rhea 1, 2; Stuart Robson 31.——GRAND OPERA HOUSE (William Foster, manager): Carleton Opera co. in Indigo packed the house to the doors 18. Charles A. Loder in Oh! What a Night to good business 17, 18. Mrs. Tom Thumb 21, 22; County Fair 28; Anderson's Two Old Cronies 7.——BIJOU THEATRE (E. A. Cooper, manager): Brasil and Alton All Star Specialty co. 14-19; Akimotos Troupe of Japs 20-26; both to good business.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): The Octoroon March 14; medium business. Andrews' Opera co. 7.——STEVER'S HALL (Mrs. Stever, manager): Dark.——ITEMS: Excursion trains will run 7 on two roads for Andrews' Opera co., which will pack the Grand. Manager Weiser is booking some unusually strong attractions for '98 owing to the fact that he plays but two or three cos. a month.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Goodyear, Elitch and Schilling's Minstrels March 21 in a creditable performance to fairly good business. Denman Thompson's Two Sisters co. 23; Katie Putnam in Love Finds a Way 26.——ITEM: Manager Chamberlin has a splendid list of attractions for the rest of the season and has every reason to expect a continuance of the excellent business which his house has been doing since the first of the year.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Carleton Opera co. to good business March 14, 15. Cora Tanner to big business 17. Two Old Cronies 21; Mr. Wilkinson's Widows 24; Oh! What a Night 25, 26.——ITEM: Harvey Hawman, the genial treasurer at the Peavey Grand, has been appointed chief of police. Patrons of the house will miss his smiling countenance. Fred Brackebush will take his place at the ticket window.

DUBUQUE.—THE GRAND (William F. Roehl, manager): Blue Jeans March 14, 15 to deservedly good business. Milton Nobles 17 in From Sire to Son gave a very satisfactory entertainment to a large audience. The Two Sisters 25.

ATLANTIC.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager): D'Ormond-Phillips co. in Ingomar and Damon and Pythias, March 15-19; medium business at 25-35-55. The Whitney Mockridge Concert co. 22 has a good advance sale. Our Irish Visitors, return date, 29.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): Charles A. Loder in Oh! What a Night March 14; good business. His Wife and His Nobs 17; fair business.——TURNER OPERA HOUSE: Rose Hill's Gaiety co. 14; fair business.

COUNCIL BLUFFS.—DOHANY'S OPERA HOUSE (John Dohany, manager): Nibbe's French Burlesque co. March 19, 20; fair business. The Charles A. Loder Oh! What a Night co. 21; moderate business. Our Irish Visitors 23.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Joshua Simpkins March 15; good house. Fiske Jubilee Singers 24.

BOONE.—PHIPPS' OPERA HOUSE (L. C. Goodwin, manager): Des Moines Mandolin Club March 21; light business.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Blue Jeans March 17; big house.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Mrs. Tom Thumb March 14, matinee and evening, to fair business. Nibbe's Burlesque co. 16; fair house.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Lewis Morrison in Faust March 21-23; good houses. Florence Roberts, in an ideal Marguerite. Agnes Huntington 25, 26; Carleton Opera co. 28-2.——ENGLISH'S OPERA HOUSE: A Fair Rebel 24-26; The Witch 28-2.——PARK THEATRE: N. S. Wood in The Orphans of New York 21-26 gave a satisfactory performance to crowded houses. Little Nugget 28-2.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Clara Morris appeared March 16. Limited Mail 26; Carleton Opera co. 28.

MUNCIE.—OPERA HOUSE.—Mr. Barnes of New York to S. R. O. March 18.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): The Great Metropolis March 15; small audience. She Couldn't Marry Three next.

FRANKFORT.—COULTER'S OPERA HOUSE (G. V. Fowler, manager): Below Zero March 15; good performance. Clara Morris 18; Lillian Kennedy 24; Alvido, Sweeney and Goetz's Minstrels 2.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Margaret Mather March 17 in Nance Oldfield and the Love Chase to S. R. O. Mr. Barnes of New York 21 to large business. She Couldn't Marry Three 23; good advance sale.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): T. 20 Johns played to immense business March 14. Annie Ward Tiffany in The Step-Daughter 24.

EVANSVILLE.—GRAND (King Cobbs, manager): Henry E. Dixey appeared last week. Little Tycoon 22; Roland Reed 25.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Margaret Mather made her first appearance in our city March 14, and was enthusiastically received by a large audience. She presented the double bill of Nance Oldfield and The Love Chase. Henry E. Dixey appeared 16. Mr. Barnes of New York had a fair house 19. The co. was very indifferent.——ITEM: Maud Pleasants, of Margaret Mather's co., was the guest of honor at a dinner party given here by her cousins, the Misses Eva and Katie Beebe. White Whitelsey, of the same co., is an old college chum of our fellow townsman, W. H. Watt.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): J. C. Lewis' Si Plunkard co. March 16; fair business. Below Zero 18; small but well pleased audience. Fogg's Ferry to S. R. O. 21; Pay Train 30.

CONNERSVILLE.—ANDRE'S THEATRE (Fred. Bunnell, manager): The Black Thorn was presented to a fair house 19.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. B. Dobbins, manager): Frank L. Frayne in The Boy Ranger March 17; fair business. 777, 23.

KANSAS.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Orson Clifford in Avenged March 28.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager): Avenged to a small house March 25. Effie Ellsler in Hazel Kirke to a large and select audience 17.

ATCHISON.—PRICE'S OPERA HOUSE (E. L. Martling, manager): The Spooner Comedy co. in repertoire played at popular prices to S. R. O. March 19. Receipts for the week, $1,400. James Wallick with his trained horses 21.

TOPEKA.—GRAND OPERA HOUSE (C. F. Kendall, manager): Two Sisters March 24. Audience fair. James O'Neill in Monte Cristo 15; Remeny Concert co. 18, both to S. R. O. Little Trixie 21; County Fair 26.——LIBRARY HALL (Edward Wilder, manager): Charles H. Caton, announced in lecture "Knighthood, Old and New," 24, substituted "Wel-

Hughes and Napoleon." Full house. Intellectual treat.——CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Peyton Comedy co. 24-29 in Galley Slave, Everybody's Lawyer, Uncle Josh, East Lynne, Irish Hero, and Velvet and Rags. This is this co.'s second visit to Topeka within a short time, and the fact that they drew invariably good audiences testifies to the merits of the co., although the low prices may have had something to do with it. Modjeska 31.——ITEM: Edith McGregor, Remenyi's contralto, who was injured by falling from a horse in Wellington, was unable to sing here. She will be laid up for two weeks.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Rentfrow's Jolly Pathfinders March 19 to light business.——ITEMS: T. Carroll, late of The Irishman's Love co., will join the Jolly Pathfinders, taking the roles of J. N. Rentfrow, Sr., who leaves the co. in a short time to go East, where he intends to put a circus on the road for the coming season.—The Bijou (Donovan and Lee, managers), will move from their present quarters on South Main to East Douglass Avenue, where they will have a larger and more attractive theatre.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Little Nugget had a packed house March 15. The Whitney-Mockridge Concert co. to a light house 27, owing to inclement weather. James O'Neill next.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. Briggs Kirby, manager): Gibney, Gordon and Gibney week of March 9 to fair business.

DANVILLE.—OPERA HOUSE (L. S. Logan, manager): Our Country Cousin March 25; good house. Meigs Sisters' Quartette of New York 26; crowded house. Agnes Herndon canceled 28 owing to illness.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Marie Hubert Frohman in The Witch March 21; fair house.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Marie Hubert Frohman in The Witch played to fair business March 18, 19, considering the weather.

PADUCAH.—MORTON OPERA HOUSE (J. H. Quigley, manager): The Paymaster March 18; good business.

MASSACHUSETTS.

ATTLEBORO.—BATES' OPERA HOUSE (J. G. Hutchinson, manager): Mr. Wilkinson's Widows, under the direction of Charles Frohman, March 19 to a good house.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Money Mad co. closed its engagement March 17 to a large house. The Ensign opened 18 for two nights against a very hard storm to a small audience. The merits of both play and co. quickly spread and the co. were greeted by a full house the second night. Russell's Comedians presented The City Directory 21.

ADAMS.—OPERA HOUSE (E. R. Karner, manager): New York English Ballad co., under the auspices of the A. O. H., March 17 to a large and well-pleased audience. Janauschek 1.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Vernona Jarbeau in Starlight pleased a large house March 17. Evans and Hoey had a good house 18 in spite of a heavy snowstorm. Cosgrove and Grant's co. in The Dazzler drew the largest house of the season 21. There were over 2,200 people in the house; performance fine. W. S. Cleveland's Big City Show 26; Lost Paradise 28, 29; E. H. Sothern 30.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): George C. Staley in A Royal Pass to good business March 18. Shenandoah 19 pleased a large audience. Mr. Wilkinson's Widows drew a large and fashionable audience 22. County Fair 28, 29.

CLINTON.—GIBSON'S OPERA HOUSE (G. S. Gibson, manager): James Reilly in The Broom-Maker to a fair house March 21.——ITEM: Carl Berch, stage manager of the True Irish Hearts co., left that co. 5 and went to his home in San Diego, Cal.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Evans and Hoey played to S. R. O. March 17. Sol Smith Russell in Peaceful Valley 18 to good business. Money Mad 19 and matinee; fair houses. Sadie Martinot in Pompadour 22 to a good house. City Directory 23; Choral Society 24; E. H. Sothern 29.——MUSIC HALL (Allen J. Litchfield, manager): A Celebrated Case 21-26; good business. Uncle Tom's Cabin 28-2.

HOLYOKE.—OPERA HOUSE: (W. E. Kendall, manager): Shamrock and Rose March 17; full house. Vernona Jarbeau in Starlight 21; good house. Cleveland's Minstrels 23; big house. True Irish Hearts 24; The Dazzler 25.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Vernona Jarbeau in Starlight did a rather light business March 18. Cleveland's Eiffel Tower Minstrels did a fair business 22. They gave a first-class show. Arthur Rigby and Frank Cushman make a first-class team. Ullie Akerstrom will produce Miss Rourer here 25.

STOCKTON.—CITY THEATRE (W. W. Cross, manager): Peck's Bad Boy was presented by a good co. to a fair-sized and well-pleased audience March 22. Dr. T. DeWitt Talmage, through a misunderstanding, disappointed one of the largest advance sales ever known in this city 23. He could have appeared the following night, but the theatre was engaged.——GAIETY THEATRE (A. B. White, manager): This house has been thoroughly renovated and fitted with new and handsome scenery, and was opened to the largest audience ever within its walls 21. Manager White presented a good variety bill, and his opening week is a decided success.

WORCESTER.—THEATRE (Rock and Brooks, managers): The Ensign, Hands Across the Sea, and The City Directory divided the week of March 21-26. Hands Across the Sea played to light business.——LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): Harbor Lights 14-19 to splendid houses. Mankind 21-26.——FRONT STREET OPERA HOUSE (W. H. Arnold, manager): Billy Lester's Big Show 14-19; light houses. Arizona Joe in The Black Hawks 21-26.——ITEMS: Percy Meldon, of the Lothrop Opera House, was tendered a benefit 18. Rosedale was given to packed houses afternoon and night. Mr. Meldon entertained the co., and representatives of the dramatic papers with a banquet after the evening performance.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, acting manager): Ullie Akerstrom March 21-23, with matinee afternoon of 23, drew good-sized audiences; evening of 21 one of the largest audiences ever seen in the house. Reeves' American Band of Providence, R. I., 29.——ITEM: A. H. Furrow, who is acting as present manager of the Opera House, is giving general satisfaction to both the profession and the public for his courteous treatment of all.

LYNN.—THEATRE (Charles W. Currier, manager): Jacob Litt's co. in The Ensign March 21, 22 to very good houses. Miss Martinot in Mme. Pompadour 23 to a small but very select house. County Fair 24-26.——MUSIC HALL (Thomas and Watson, managers): Thomas and Watson's co. in The Danites and Octoroon 21-26; fair business.——LYNN MUSEE (C. W. Cook, manager): The Cericolas (musical family) are the principal attraction this week.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Peck's Bad Boy March 21; fair house. Hands Across the Sea 23; large house.

HYDE PARK.—WAVERLY OPERA HOUSE (F. B. Romans, manager): Vendetta to a fair house March 19.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: (D. O. Gilmore, manager): Cleveland's Minstrels had a good-sized audience March 21. Vernona Jarbeau pleased a good-sized audience 22.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Barlow Brothers' Minstrels to a light house March 16. O'Dowd's Neighbors, as presented by Mark Murphy and co., was enthusiastically received, by a fairly well-filled house. Julia Marlowe played to a good house 21. Gorton's Minstrels 23; Charles Gardner 25; Ida VanCortland 28-30.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Helen Barry in A Night's Frolic to a crowded house March 20.——ITEM: We could crowd the house three times a week if we had such attractions as the above, and we should think it was about time the local manager found it out.

MANISTEE.—OPERA HOUSE (H. Peterson, manager): Barlow Brothers' Minstrels March 19; good business. Adams and Fenton's comedy, A Crazy Lot, pleased a full house 22.

SAULT STE. MARIE.—SOO OPERA HOUSE (P. W. Soute, manager): J. H. Brown Theatre co. March 24-29 to unusually large business.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Florence Bindley in The Pay Train March 17; S. R. O. Ross Family Concert co. 7.

GRAND RAPIDS.—POWERS' GRAND OPERA HOUSE (T. P. Hickey, manager): Mark Murphy in O'Dowd's Neighbors to small houses March 18, 19. Julia Marlowe played a most successful return engagement 22. Twelfth Night was put on, and well played by a capable co. Miss Marlowe's Viola is a most praiseworthy performance, and reminds one of Adelaide Neilson's interpretation of the part. Rhea 25, 26.——REDMOND'S GRAND OPERA HOUSE (Brady and Garwood, managers): The Cruiskeen Lawn, with Dan McCarthy in the leading role, did a winning business all week. A good co., special scenery, appointments, and clever specialties, contribute to make the play a "go." A Crazy Lot 27-2.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Florence Bindley in The Pay Train March 16 to a large and well pleased house. After the entertainment Miss Bindley and co. were banqueted by Jackson Lodge, B. P. O. E., and a most enjoyable time was had.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): City Minstrels March 26 to a large house.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (George E. Lothrop, manager): House dark 21-23. Shenandoah 24; Hettie Bernard-Chase in Uncle's Darling 25, 26.——CITY HALL (Ira C. Stockbridge, manager): Bowdoin College Athletic Exhibition to a large audience 23. Du Chaillu 28; Boston Symphony 29.——ITEMS: Manager Stockbridge announces the appearance of Primrose and West's Minstrels and Herrmann early in April. Gilmore's Band appears here in May.—Press Agent Chase has been actively engaged in booming Uncle's Darling 25, 26.—Von Vonson is booked at the Theatre 1, 2.—The Actors' Fund Fair is warmly endorsed by most professionals touring Maine, and the "opposition" is openly denounced.

BELFAST.—OPERA HOUSE (J. M. Cottrell, manager): H. M. Brennan's Star Theatre co. in repertoire March 28-2.——ITEM: Addie J. Ames, the advance agent for Emerson's Farce-Comedy co., was in this city a few days ago and booked her co. at the Opera House for 19.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Henry Burlesque co. gave a very poor performance to a 5 cent house March 18. World Against Her pleased a good house 21.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): James O'Neill filled the house to suffocation March 16, presenting Monte Cristo, of which the people never seem to tire. James H. Wallick, with a good co., including a broncho and a cowboy, presented The Bandit King and Cattle King 18, 19 to good, though top heavy houses.

MEXICO.—PERRIS GRAND (G. L. Ferris, manager): The Schubert Club Quartette March 21; fair house. Little Trixie 25; Conried Opera co. 12.——ITEM: Nannie Honds, first soprano of the Schubert Club, formerly resided in this city.

MACON.—JONSON OPERA HOUSE (Thomas Jobson, manager): New York Symphony Club to a large and fashionable, also well-pleased, audience March 18. Little Nugget 22.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Blue Jeans March 19; largest house of the season. The Fast Mail 23; Katie Putnam 28.

CLINTON.—CITY OPERA HOUSE (S. T. Neill, manager): Cawthorn's Little Nugget March 18; full house. Sadie Raymond's Players 21-26 in repertoire at popular prices.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Ousley's Comedy co. in The Cashier March 16; fair business. The piece was written by J. S. Sturdevant.

SPRINGFIELD.—GRAND OPERA HOUSE (P. S. Heffernan, manager): Al. G. Field's Minstrels March 17; big business. County Fair 22; A Breezy Time 26.——BALDWIN THEATRE (W. H. Keyser, manager): James O'Neill 24.

LOUISIANA.—OPERA HOUSE (S. Strouss, manager): The Limited Mail March 21; S. R. O.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Maggie Mitchell, supported by a good co., presented The Little Maverick March 21-26, opening to a large and appreciative audience.——LEIF'S GRAND OPERA HOUSE (Frank L. Bixby, manager): Milton and Dollie Nobles presented From Sire to Son 20-26 opening to S. R. O. The Police Patrol co. 27-2; My Jack co. 3-9.——HILTON'S PLAYHOUSE (Edwin P. Hilton, manager): House dark 21-26.

WINONA.—PHILHARMONIC HALL (John Beutner, manager): Fisher's Cold Day co. appeared to a good house March 21.

MANKATO.—OPERA HOUSE (W. O. Ford, manager): Perkins D. Fisher in A Cold Day March 18; fair house.——ITEMS: The Andrews Opera co. are reorganizing here for the Spring and Summer season. The members of the co. injured in the Northern Pacific disaster here have nearly all recovered.—The Barnum Show have applied for a license for a date early in June.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Sobel and Smiley's Old, Old Story to a fair house March 21. Co. good.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Bobby Gaylor in Sport McAllister March 15, 16; large business. Stuart Robson will open in Henrietta 25.——ITEM: Madjoon, a new comic opera, written and composed by Mr. R. C. Garland, son of ex-Attorney General Garland, is being rehearsed by an amateur co. here. It has considerable merit and a number of catchy airs.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): James O'Neill gave two performances of Monte Cristo 11, 12 to good houses. Henry Lee, in the Runaway Wife 14, 15, to fair bussiness. J. H. Wallick in The Bandit King to a good gallery 17. Katie Putnam presented Love Finds a Way at matinee, and Erma the Elf, 19. Oh, What a Night! 22.——THE FUNKE (F. F. Ogsden, manager): Effie Ellsler, in three performances of Hazel Kirke and Egypt, to fair houses 11, 12. Two Sisters 16; light house. Cora Tanner 18 filled the house, but the play, Will She Divorce Him? did not please as well as former plays in which Miss Tanner has appeared. His Nibs and His Nobs 21; very poor entertainment.——ITEMS: The new curtain of the Lansing is completed, and was put in its place the first night of James O'Neill's engagement. The subject of the painting is "The Dream of the Fountain of Life," and the work is the best which I have ever seen upon a drop curtain. Mr. Keller, who painted the curtain, has been engaged to make the designs for the lithographs and bills for Mr. O'Neill's new play.—Cora Tanner was entertained while in this city by Dr. Tucker and wife, who are old acquaintances.—Charles A. Gardner canceled his engagement at the Funke 18 on account of illness.

OMAHA.—BOYD'S THEATRE (Boyd and Haynes, managers): The Two Sisters co. paid their usual visit March 17 20; business fair. Mr. Wilkinson's Widows made its first appearance in Omaha March 21-23 at advanced prices to splendid business. One grows tired of laughing at the amusing complications that follow each other without a moment's intermission. The co. is a remarkably well balanced one, but special mention should be made of Messrs. Holland and Burns and Mrs. Barrymore and Miss Ferguson.——FARNAM STREET THEATRE (Crawford and Burgess, managers): The Runaway Wife 17-23 to fair business, was enthusiastically applauded. Your correspondent thinks the piece could be better named.——ITEM: Exposition Hall is being remodelled and will be opened 26 by the U. S. Marine Band.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): New Orleans comb. Uncle Tom's Cabin March 16; poor business.

YORK.—KOBE'S OPERA HOUSE (J. B. Cowell, manager): Katie Putnam in Love Finds A Way March 18 to a full house; the best in two years. Receipts, $172. Katie Putnam is a great favorite here. Lederman Sextette 24; Kit the Arkansas Traveller 28.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): James O'Neill in Monte Cristo March 18, crowded house. McKanlas' Minstrels 14; fair house. Cora Tanner in Will She Divorce Him 19; good house.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Raymond, manager): Katie Putnam March 16; business fair.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (John P. Avers, manager): Hettie Bernard-Chase in Uncle's Darling to a medium-sized house March 22. James Reilly 25, 26.

MANCHESTER.—OPERA HOUSE (E. W. Barrington, manager): The County Fair was presented by an excellent co. March 21, 22 to S. R. O.

NASHUA.—THEATRE (A. H. Davis, manager): Evans and Hoey in A Parlor Match and Hands Across the Sea had two of the largest houses of the season March 16, 17. County Fair 21; Keep it Dark 25.——ITEM: Business is advancing here, and a large house awaits The County Fair 23.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The County Fair played to fair business in the afternoon, and to a crowded house in the evening March 19, at advanced prices.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Hettie Bernard-Chase in Uncle's Darling March 19; good business.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Weber and Field's Specialty co. pleased good sized audiences March 17-19. The concert by the New York Symphony Orchestra, with Walter Damrosch, conductor, 22 drew a fine audience.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Hoss and Hoss, with a superior lot of people in the cast, created a great deal of amusement to a good-sized audience March 19. Lydia Thompson 21 to light business. Miss Thompson was ill, but sustained her characters throughout, and pleased those present with her efforts. Lilly Clay 28; Straight Tip 30.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Pearl of Pekin appeared to a fair house March 19. A Straight Tip 31.

PLAINFIELD.—MUSIC HALL (Demarest and Runyon, managers): Fanny Rice in A Jolly Surprise to a fair house March 17. Pat Rooney 21; good house. Lydia Thompson 23; slim house.

PATERSON.—JACOBS' OPERA HOUSE (H. R. Jacobs, manager): Ship Ahoy March 22, 23; light business. The White Slave 24-26; good business.——PEOPLE'S THEATRE (Ed. H. Neill, manager): Sam Jack's Lilly Clay co. to good houses week ending 20. May Russell Burlesque 28-2.——ITEMS: Jesse Burns, formerly of Jacobs, is reported to be doing well with Jacobs' Rochester house, where he is now stationed. John J. Goetchius succeeded Mr. Burns here. No better choice could have been made to suit our theatregoers.

HOBOKEN.—HOBOKEN THEATRE (W. S. Rossmanager): The White Slave was presented March 21-23 by a stock co. to medium business. The audiences were highly pleased, the principal members of the cast being called before the curtain each evening. The scenery is also very effective. Ten Nights in a Bar-room 24-2.——CROMHEIM'S THEATRE: Sherman-Morrissey Specialty co. 21-26, with Roger and Bell Dolan, J. J. Sheehan, Emery and Russell, Frank O'Brien, Girard and Earle, Guyer and Goodwin and Bobby Emmett. A good show to light business.——ITEMS: Manager Ross has postponed his benefit performance.—Manager Cromheim denies that he has sold his property here.—The Hoboken Theatre will close for the season early in May.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE (Oscar Hammerstein, manager): Fanny Davenport presented Cleopatra week ending March 26. Men and Women 28-2.——COLUMBUS THEATRE (Oscar Hammerstein, manager): Tuxedo to excellent business week ending 26. Shenandoah 28-2.

ALBANY.—LELAND OPERA HOUSE (F. P. Proctor, manager): The house has been dark during the entire week, with the exception of 21, when Carroll Johnson in The Gossoon played to rather light business. He was well received, and was favorably noticed by the local press. Mme. Janauschek and Julia Marlowe 28-2.——ALBANY THEATRE (H. P. Soulier and Co., managers): Charles McCarthy with his One of the Bravest has been doing very fairly. Play well presented by an all-round good cast. Kennedy's Laugh-Makers 28-2.——GAIETY THEATRE: Billy Lester's Big Show had a successful week, and is followed by the Roulette Club Burlesque co., whatever that may be.——JERMAIN HALL: Paderewski on Friday evening (18) gave a recital to a packed house, and created the usual sensation.

ROCHESTER.—LYCEUM THEATRE (A. B. Woolf, manager): Frederick Paulding and a fairly good co. appeared in The Struggle of Life before fine houses March 21-23. The spectacular effects were excellent, and were applauded liberally. The City Directory and Little Puck next.——COOS OPERA HOUSE (H. R. Jacobs, manager): Aunt Bridget's Baby amused fine audiences week ending 26. As a vehicle for specialty work it answers all purposes. Ship Ahoy next.——ACADEMY (H. R. Jacobs, manager): Doré Davidson and Ramie Austin in Dangers of a Great City week closing 26 to big business. Miss Austin and Mr. Davidson are artists that should have more scope than this play allows for a full exhibition of their ability. Lost in New York 28-2.——MUSEE THEATRE (M. S. Robinson, manager): Business excellent week ending 26. Continuation of vaudeville and new freaks 28-2.——ITEMS: George Chenet, of the Bunch of Keys, is at his home in this city, co. having closed season.—J. H. Lester and wife (Lida Holden) are also home from the West.—An Irishman's Love co. have closed season.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): The Duff Opera co. in The Queen's Mate March 18; fair business at advanced prices. Performance enjoyed. The Charity Ball 19; small but highly appreciative audience. Lost in New York 21; fair-sized audience. The Stowaway 22; fair business. After Dark 24; Barry and Fay 26; Cadi 28; Natural Gas 30; Alabama 31; Prince and Pauper 1.——ITEM: The many friends of Hugh Fay, of the Barry and Fay co., will learn with pleasure of his restoration to health. He has written his managers of his intention to rejoin the co. at Philadelphia April 18.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Reed and Collier in Hoss and Hoss played a return engagement March 18 to a large and well-pleased audience. The many friends of Manager Sweet gave him a rousing benefit 22, when Carroll Johnson, with his excellent co., appeared in The Gossoon, giving a splendid performance. The popularity of our manager, Mr. Sweet, was shown by the large audience who attended the performance, the weather being very disagreeable. Little Lord Fauntleroy 24; Frank Mayo in Davy Crockett 25; Dan McCarthy 27, return engagement 8 Bells 5.——ITEM: Mr. G. D. Johnston, formerly manager of W. H. Powers' attractions, is now manager for Carroll Johnson.

TICONDEROGA.—WEED'S OPERA HOUSE (F. Weed, manager): Decker Brothers' Minstrels to a full house March 19.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): The Fast Mail drew a crowded house March 17. Duff Opera co. in Paola pleased a fair house 23. The Cadi 30; Mr. Wilkinson's Widows 31.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Jane March 22; large and well-pleased audience. The Stowaway 23; good business. Mora 28-2; Held by the Enemy 7; Vreeland's Minstrels 7.——ITEM: The ushers have THE MIRROR Christmas souvenir of Salvini as Don Cæsar de Bazan in the principal stores in the city advertising their benefit.

CANANDAIGUA.—GRAND OPERA HOUSE (McKennie and Mather, managers): Kate Claxton in The Two Orphans played to the capacity of the house March 17. Dan Packard, starring in The Boomer, returned 19 to average business. The co. left here 20 for New York. Those two clever people, John E. Henshaw and May Ten Broeck, with an excellent co., appeared in The Nabobs to good business 22. A return date is promised. Rhea 1; Barry and Fay 4; Amherst Glee Club 9; The Nabobs (return date) 11 or 12; P. F. Baker 22.

MIDDLETOWN.—CASINO THEATRE (Horace W. Covey, manager): The Pearl of Pekin Opera co., under the management of E. A. Stevens, to a large and well-pleased audience March 17. The Stowaway co. to the largest and most fashionable audience since the opening of the Casino 21. Frank M. Wills' Two Old Cronies, under the management of George H. Heiser, to a satisfactory house 22.——ITEMS: W. McVeigh rejoined The Stowaway co. in this city. Their season will close in Youngstown, Ohio, April 2.—Frank M. Wills requests THE MIRROR to note that he has named his new play, Wait Till the Clouds Roll By, and also says that he and his co. are in favor of the Fair.—Frank Mayo in Davy Crockett 30.

WATKINS.—LOVE'S OPERA HOUSE (J. W. Love, manager): Justin Adams' Comedy co. in repertoire to large and appreciative audience March 21 24.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Mattie Vickers in The Circus Queen March 22; good business.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Frank Wills' co. in Two Old Cronies to a large house March 22.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Jane drew well March 17-19, but was somewhat of a disappointment. Temple Quartette in concert 21 to a big house. Struggle of Life 24-26; Alabama 28, 29.——H. R. JACOBS' OPERA HOUSE (H. R. Jacobs, manager): The Wide, Wide World drew fairly 17-19. Muggs' Landing 21-23 to a large audience. Lost in New York 24-26; Little Puck 28-30.

OGDENSBURG.—OPERA HOUSE (George L. Ryon, manager): Men and Women co. March 21; audience well pleased. George Hill's People's Theatre co. opened 21 for a week's engagement to a large audience.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Henry's Burlesque co., William Muldoon and his athletes, gave a fair performance to a large house March 17. During the performance the co. were talking and laughing most of the time.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Prince and Pauper March 18; good business. The World 23; The Stowaway 25; Jane 30; Private Secretary 1; P. F. Baker 2; Alvin Joslin 4; Helen Barry 5.

OLEAN.—OPERA HOUSE (C. L. Purrington, manager): Hi Henry's Minstrels March 9; good business. Charity Ball 24; Jane 26; Prince and Pauper 31.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Reeves' American Band gave a very good concert March 21. The Vendetta, with its wealth of scenery, was splendidly presented to good business 21-23.——KAND'S OPERA HOUSE (Gardner Rand, manager): The Harvest Moon 25, 26; The City Directory 28.——GAIETY THEATRE (James Hearne, manager): The Rentz-Santley Novelty co. 21-26 to good houses.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): J. C. Duff Opera co. in The Queen's Mate March 22; big house. Mr. Wilkinson's Widows 30.——SINK'S OPERA HOUSE (W. S. Sink, manager): The Henry Burlesque co. and Muldoon Athletic comb. 18; good house.

COHOES.—CITY THEATRE (E. C. Game, manager): Reeves' Band gave a sacred concert afternoon of March 20, and pleased all in attendance. Vreeland's Minstrels 21, to good business. A Barrel of Money 23; The Nabobs 26.

HUDSON.—OPERA HOUSE (Fox and Kelly, managers): Haswin's Little Lord Fauntleroy drew one of the largest audiences of the season. One of the Bravest 18; good business.

SALAMANCA.—GIBSON OPERA HOUSE (C. R. Gibson, Manager): Lost in New York to a crowded house March 17.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Jane March 16; good house. The Henry Burlesque co. to good business 19. Mora opened a week's engagement 21 to good business.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Hettie Bernard-Chase in Uncle's Darling to a deservedly small house March 21. One of the Bravest 17, top-heavy houses. Fanny Rice in A Jolly Surprise 23; A Barrel of Money 22; both to light business.

MALONE.—OPERA HOUSE (A. H. Merritt, manager): Hill's People's Theatre co. closed a successful week's business March 19, in spite of very stormy weather. Lucier's Minstrels 31.

UTICA.—OPERA HOUSE (Horace E. Day, manager): Muggs' Landing drew very large audiences March 17 19. Phil W. Peters as Sojer Judson, and Nettie Peters as Little Muggs were very clever. Lost in New York was presented 22 23 before large audiences. Gus Pixley as the tramp was fine. 8 Bells 7; James Murphy 8; A Royal Pass 9.

OHIO.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): Duncan Clark's Female Minstrels March 14; crowded house. Walker Whiteside in Hamlet and Richelieu to poor business 15, 16. J. Z. Little's World 19 pleased a full house.

BELLAIRE.—ELYSIAN THEATRE (Dickens and Dubois, managers): Melville Sisters began a week's engagement here at low prices March 21. The house was crowded, and the performance fair. A Hole in the Ground 1; Bill Nye 6; A Pair of Jacks 7.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. R. Boyle, manager): R. D. MacLean and Marie Prescott in Cleopatra March 6 gave a pleasing performance to a good-sized audience. Bottom of the Sea 28; fair business. Midnight Alarm 29; Bill Nye 30.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Rhea to a fair-sized audience March 7. Duncan Clark's Female Minstrels to a poor house 19.

URBANA.—THE MARKET STREET THEATRE (Col. C. O. Taylor, manager): Russell H. Cromwell to a full house March 22.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): J. Z. Little in The World drew a top-heavy house March 16.

ZANESVILLE.—SCHULTZ' OPERA HOUSE (R. D. Schultz, manager): A Knotty Affair March 18; small-sized audience. Private Secretary 23.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Our Country Cousin March 23; satisfactory business. Midnight Alarm 26; Maggie Mitchell 12.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): A fair-sized yet very appreciative audience witnessed Joseph Haworth's production of St. Marc March 21.——ITEM: After the performance Mrs. Frank A. Seiberling, of East Market Street, gave an informal reception in honor of Mr. Haworth.

DENNISON.—KEPP'S OPERA HOUSE (P. E. Carr, manager): Walker Whiteside in Richelieu played a return date March 19 to a large and enthusiastic audience. Redding and Stanton co. 4-9.

CANTON.—THE GRAND (M. C. Barber, manager): After Dark March 18; fair business. Clara Morris in Renee de Moray 21 to S. R. O.——SCHAEFER'S OPERA HOUSE (M. C. Barber, manager): Duncan Clark's Burlesque co. 17; good business.——ITEM: Charles Gardner is visiting his daughter here. He is suffering from a severe cold, and is recuperating for a week.

POMEROY.—OPERA HOUSE (Edward L. Keiser, manager): Ray L. Royce in Tom's Vacation pleased a fair house March 24. Frank Jones in Our Country Cousin 27.——ITEMS: Jessie Lindsay, with Royce, introduces the worst skirt dancing ever seen here. My kind advice to the little lady, who is now just in her teens, is to better that dance as soon as possible. Ray L. Royce and Charles Horwitz give one of the best comedy scenes on the modern society drama ever seen here, and really deserve special mention.—Louis B. Cline, advance agent of Alvin Joslin,

and Miss Katie Gilpin, of Middleport, a non-professional, were married at Athens, O., 12.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Cadet March 10; fair house. The Private Secretary 22; business fair. Alexander Salvini 23-26 in Don Cæsar de Bazan for the Elks benefit to S. R. O. Mr. Barnes of New York 26; fair house.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Miller Opera co. in Ship Ahoy 21; fair house; good performance.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): U and I, booked for March 17, canceled to play a week's stand in Pittsburg. Boston Quintette Club 21; crowded house. World Against Her 30.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. Kauffman, manager): The Private Secretary played to a well filled house March 21. Walker Whiteside in Richard III. 23, return date, and prospect of good business.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): A good-sized audience greeted charming Elsie Leslie March 15 to see The Prince and the Pauper, supported by a competent co. Herbert Arthur and Dora Leslie add strength to the cast. John C. Rice drew lightly in A Knotty Affair 16. After Dark 19 drew a full Saturday night house. The play and performance are trashy.——ITEMS: Youngstown Lodge of Elks attached the box receipts due W. A. Brady from the After Dark co. to satisfy a claim for damages for breach of his contract to produce The Suspect here at the Elks benefit in February, 1891. Three hundred dollars were tied up.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Otto H. Ing, manager): R. D. MacLean and Marie Prescott appeared in Cleopatra to a very large and appreciative audience March 17. They received a number of curtain calls. Donnelly and Girard in Natural Gas played to the capacity of the house 21. At least a hundred were turned away. A number of new specialties have been added since their former visit this season. Everybody was well pleased with the performance. De Lange and Rising 26 in Tangled Up. Their advance sale is large.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brady, manager): The Ann Arbor Glee and Banjo clubs to good houses March 22. After the concert a reception was given the club at the residence of Mr. F. B. Dodge. The De Lange Rising Club in Tangled Up to a fair house 25. Wilbur Opera co. 28-. Sol Smith Russell 9, return engagement.——PEOPLE'S (Brady and Garwood, managers): His Nibs the Baron to good business 21-26. A very poor performance. Crushcheen Lawn 28-2. The Limited Mail 4-9.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): The Burglar was presented March 16. Clara Morris appeared in Renée de Moray 19. Charles L. Davis' Alvin Joslin co. 22 to a good house in spite of the rain. Mr. Willard as Alvin was very satisfactory. Louis de Lange and Will S. Rising in Tangled Up 24; Ray Royce in Tom's Vacation 5.

PENNSYLVANIA.

BAZLETON.—GRAND OPERA HOUSE (W. J. Depue, manager): Mr. Potter of Texas to a fair-sized and well-pleased house March 18. The Hustler 23; good house.

HANTICOKE.—BROADWAY OPERA HOUSE (F. P. Crotzer, manager): Hoffman's Ten Nights in a Bar-Room March 18 pleased a large audience.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Nabobs to a small house March 14; performance very satisfactory. The Burglar 28.

PITTSTON.—MUSIC HALL (W. D. Evans, manager). The Duff Opera co. presented The Queen's Mate to a large audience March 17. McKenna's Flirtation 18; good house. Floy Crowell opened a week's engagement with Jess to a crowded house 21.

YORK.—OPERA HOUSE (B. C. Penta, manager): Waite's Comedy co. week of March 14-19 and three matinees, drew large houses in repertoire at popular prices. Janauschek and her excellent co. in Harvest Moon 21 delighted an exceedingly good-sized and fashionable audience at advanced prices.

POTTSTOWN.—OPERA HOUSE (C. F. Strohl, manager): Marlande Clarke in The Silver King March 16 to discouraging business. The Miller Opera co. in Ship Ahoy 19; large house. Excellent co. Mme. Janauschek in The Harvest Moon 22; large and select audience.——ITEM: Previous to the departure of the Marlande Clarke co. from here their baggage was seized for an unpaid board bill. They were detained until late in the afternoon when matters were satisfactorily arranged.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): The Clemenceau Case drew a "stag party" March 16. For reasons not made public Sibyl Johnson did not apear. McCarthy's Mishaps 17, return engagement, to large business. McKenna's Flirtation 19 pleased a fair sized audience. The Hustler, programmed as Only a Laugh, Nothing More, drew a large house 22.——ARMORY: The Eisteddfod 17 was one of the largest ever held in this country, fully ten thousand people being in attendance during the day. Among the Presidents of the day who made addresses were Ex-Mayor Grace and Hon. Thomas L. James, ex-Postmaster General of New York.

ALLENTOWN.—MUSIC HALL (R. M. Whitesel, manager): Mr. Potter of Texas was introduced to a large audience March 17. Alma Athens as Iza and a small co. in The Clemenceau Case 18; large audience.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): McCarthy's Mishaps March 19; big business. Pat Rooney satisfied a fair-sized audience 22 in his comedy, Lord Rooney. Lydia Thompson 25.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Burglar March 18; good-sized audience. After Dark 21 drew fairly well, but the performance was less satisfactory than upon a former visit. The Elks will benefit 26 and have Salvini as their attraction.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): A Social Session March 9; large and well-pleased audience in spite of stormy weather. Clara Morris 24. Ray L. Royce 28; Held by the Enemy 1.——OPERA HOUSE (J. C. Rose, manager): Alvin Joslin 25.

MONONGAHELA CITY.—GAMBLE'S OPERA HOUSE (H. J. Gamble, manager): Dark. Henry Burlesque March 26.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Bottom of the Sea was pre-ented here for the first time March 19 to a large and very appreciative audience. Skipped by the Light of the Moon 22 to an immense and demonstrative audience. Devil's Mine 30; Blue Jeans 1; Gorman's Minstrels 5; Frank Mayo 9.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Thomas E. Shea to good business week closing March 19. The Burglar 22; small audience. The Gossoon 1; London Gaiety Girls 2; Devil's Auction 4; Below Zero 16.

WILLIAMSPORT.—ACADEMY OF MUSIC (W. G. Elliott, proprietor): Bristol's Equecurriculum March 21-23 to large and delighted auditors. Fowler and Warmington's Skipped by the Light of the Moon 24; Waite Comedy co. 28-2.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Lost in New York March 19; good house. Charity Ball 22; large house.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Gus Hill's Variety co. gave a clever performance to a large audience March 14. Alvin Joslin, fair performance, to a well filled house 19. Skipped by the Light of the Moon 21.——NEW TURNER OPERA HOUSE: Fannie Rice and co. played to the capacity of the house at the Elks' benefit 23.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Ten Nights in a Bar-Room to fair business March 22. The Ragpicker's Child 26.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): New York Atheneum co. in repertoire March 17-19 to small business. The Vendetta 19.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Barry and Fay in McKenna's Flirtation March 17, matinee and evening, to packed houses. McCarthy's Mishaps 18; Mr. Potter of Texas 19; both to good business. The Hustler 21 to a $1,000 house.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): A packed house greeted William Barry in McKenna's Flirtation March 23. As Mr. Barry was not in the cast the home management positively refused to allow the curtain to go up, despite the guarantee of the co. to give a good performance. Money refunded.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Grimes' Cellar Door March 17; good business. Gus Hill's World Novelty co. 18 to an enthusiastic audience. The Bottom of the Sea 21 drew a fair-sized audience. Fannie Rice 22; fair house. Skipped by the light of the Moon 23; moderate house.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, manager): Bewitched, by a capable co., March 18, 19, played to empty chairs. Grimes' Cellar Door did good business 21. Bottom of the Sea 22; fair house. Hustler 25; Baker Opera co. 28-2.——ITEM: Tom Daily, a popular advance agent of this city, will shortly join Ringling's Circus.

GREENSBURG.—LOMISON THEATRE (R. G. Curren, manager): A Social Session co. gave a satisfactory performance to a fair-sized audience March 22.——ITEMS: William Kilpatrick in his wonderful evolutions with the baton made a distinct hit.—Manager Curren has withdrawn from the management of the Irwin Opera House, and will now devote his time and attention exclusively to the Lomison Theatre at this place.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): The Burglar was presented March 21. A Pair of Jacks 26; Alvin Joslin 28.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): A Social Session March 18; good business.

EASTON.—OPERA HOUSE (John Brudner, manager): Boys and Girls March 18; fair house. Dockstader's Minstrels to large business 21. Ship Ahoy—large advance sale.

READING.—ACADEMY OF MUSIC (John D. Hisler, manager): Donnelly and Miller's Ship Ahoy was well performed March 18. The Clemenceau Case was presented 19. The Baker Opera co. in The Beggar Student, Said Pasha, Nanon and The Grand Duchess 21-25, to large houses.——GRAND OPERA HOUSE (George M. Miller, manager): Down on the Farm to good houses 17-19. Go-Won-Go Mohawk in The Indian Mail Carrier gave good performances 22, 23.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): McCarthy's Mishaps March 17; the Duff Opera co. 24; both attractions to good business. The Charity Ball 27; fair house. Grimes' Cellar Door 28; usual good house. Lew Dockstader's Minstrels 29; overflowing house; many turned away; fine show. Bottom of the Sea 23; good business. Skipped by the Light of the Moon 25; good business. Pat Rooney 28; Julia Marlowe 29; The Burglar 30.

ERIE.—PARK OPERA HOUSE (John L. Kerr, manager): Elsie Leslie in The Prince and Pauper to a large and delighted audience March 17. W. A. Brady's After Dark co. to a good house 22.——ITEM: The After Dark co. will close season at Port Jervis, N. Y., March 26. Harry Elmer, treasurer of the co., informed your correspondent that having filled all their week stands, it will not pay them to play one-night stands.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager): A Dark Secret March 22; good house. Peck's Bad Boy 23; Margaret Mather 28.

PROVIDENCE.—OPERA HOUSE (Robert Morrow, manager): Charles Frohman's co. presented Mr. Wilkinson's Widows to good houses week ending March 19. Evans and Hoey in A Parlor Match 21-23; big business. J. K. Emmett in Fritz in Ireland 24-26; advance sale good. A Texas Steer 28-30.——GAIETY OPERA HOUSE (E. R. Byram, manager): Frank Daniels in Little Puck drew big houses 14-16. Old Jed Prouty 21-26. Burbean next.——WESTMINSTER THEATRE (George B. Batcheller, manager): Atkinson's Comedy co. in Peck's Bad Boy March 14-19. The house was crowded all the week and good business was done. Dear Irish Boy 21-26; Night Owls next.——LOTHROP'S MUSEUM (George E. Lothrop, proprietor): By special arrangement with Eugene Tompkins Lothrop's stock co., with Katharine Kober and Max Freeman in the leading roles, presented the sensational melodrama, Mankind, for week ending 19. Peep o' Day 21-26. Leah next.——MUSIC HALL (J. A. Shibley, manager): Promenade Concert 21. National Band, assisted by Edith Le Jeune, soprano.——ITEMS: Special matinees were given at all the theatres St. Patrick's Day, and they were fairly well attended.—J. K. Emmett will close season at the Providence Opera House 26.—On Saturday, 19, a special children's matinée was given at the Westminster. The attraction was Peck's Bad Boy, and between 1,800 and 2,000 children attended. Ticket Agent Moffitt distributed 5,000 cards among the school children, reading: "This ticket and ten cents will admit one to a reserved seat."—Old Jed Prouty opened at the Gaiety 21 to S. R. O.—Treasurer Lodge reports heavy advance sales, and from present indications big business will be done.—E. M. Dasher, in advance of A Texas Steer, arrived here 22.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Robert Downing in The Gladiator March 22; good business. Only a Farmer's Daughter 25, 26; Katie Emmett 29.——GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Deshon Opera co. in repertoire of comic operas; business only fair. The co. will close their season here March 26, and play the following week in Augusta.——ITEMS: Comedian Frank Deshon and his brother, Manager Will Deshon, were tendered a champagne supper St. Patrick's night by a friend, and influential citizen. A number of congenial spirits were present, and helped to make the occasion memorable.—The cases of Arthur O'Neill against Messrs. Hayman, Gilmore and Bernstein, for breach of contract, have been continued until November.

CAMDEN.—OPERA HOUSE (J. J. Goodale, manager): Guiber Family gave two good performances March 21, 22 to average business.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Gorman's Minstrels to a fair-sized audience March 18. A Hole in the Ground amused a good house 21. Dockstader's Minstrels 28.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Roland Reed, supported by a strong co., was cordially greeted March 17-19 when he presented his new play, The Club Friend, and Lend Me Your Wife. The heavy snow and inclement weather interfered with the attendance. The Tar and the Tartar, with Digby Bell, Hubert Wilke, Charles Wayne, Hilda Hollis, and Laura Joyce Bell in the cast, drew large houses at advanced prices 21-27. The opera was beautifully staged, and there was a wealth of pretty, shapely girls and of rich costuming that both dazzled and pleased everybody. The Old, Old Story 28, 29 will be followed by Primrose and West's Minstrels.——THE BIJOU (Brown, Osgood and Reilly, managers): The Paymaster opened to good business and continue throughout the week. The Shackford Opera co. is underlined for week of 28.

TEXAS.

GAINESVILLE.—OPERA HOUSE (Paul Gallia manager): Alba Heywood Comedy co. March 15 to a large audience who were highly pleased. We hope to see this co. next season in our new sixty thousand dollar Opera House. This is the last performance this season.

SHERMAN.—OPERA HOUSE (Kohler, and Tyree, managers): The Taylor Harper comb. in The Silver King, Monte Cristo, and My Partner 14-16 at popular prices to slim houses. Nelson Page 22; Horne Minstrels 22; Lillian Lewis 29.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Russell's City Directory co. March 15; fair house. Robert Mantell and his superb co. presented Monbars 16 and Corsican Brothers 17 to poor business. Neil Burgess' County Fair was presented 18, 19 and Saturday matinee to full houses.

GALVESTON.—TREMONT OPERA HOUSE (S. Greenwall and Son, managers): The Ovide Musin Concert co. entertained a very large and select audience March 15. Lillian Lewis paid her annual respects 17, 18 and appeared in Credit Lorraine, New Magdalen, and Forget-Me-Not to fairly good business. The supporting co. is not as strong as Miss Lewis is accustomed to carry. Russell's City Directory co. 19 attracted a large audience.——ITEMS: Treasurer George H. Walker has secured Katie Emmett for his benefit, which event takes place 26.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): The County Fair filled the house March 16; well-pleased audience. Alba Heywood 21.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Robert Mantell presented Monbars with an excellent co. to a large and highly pleased audience March 15. The City Directory 16; poor business. Ovide Musin 21; Lillian Lewis 23.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Sullivan, manager): The County Fair closed a very successful engagement March 16. The City Directory 17; good business. Ovide Musin Concert co. 18; good house. Lillian Lewis opened 19 to a fine house.

DENISON.—MCDOUGALL'S OPERA HOUSE (J. B. McDougall, manager): Alba Heywood March 14; large and well-pleased audience.

AUSTIN.—MILLETT'S OPERA HOUSE (Ernest Rische, manager): Robert Mantell played The Corsican Brothers to an excellent house March 14 in which there was a theatre party of eighteen couples. Ovide Musin and his splendid concert co. to a good house 17. Russell's Comedians in City Directory No. 2 gave an excellent performance to a good house 18. Lillian Lewis 21; Clay Clement 26; Primrose and West's Minstrels 31.

EL PASO.—MYER'S OPERA HOUSE (Charles Merrick, manager): Emma Juch co. March 16-18; large and fashionable audiences at increased prices. With the exception of Cavalleria Rusticana the performances were very unsatisfactory, owing to the weak co. Miss Juch, Miss Stein, and Michalena had to carry the performance. Mr. and Mrs. Sidney Drew 17; light house. Conried Opera co. 22.

DALLAS.—OPERA HOUSE (George Ansey, manager): The City Directory March 14 to a large and disappointed audience. This play having achieved quite an enviable reputation when in the hands of a first-class co., was eagerly anticipated. The co. appearing here, however, was a very interior one. Robert Mantell 18, 19, and matinee appeared for the first time in this city in Monbars, Lesson in Acting, The Louisianian, and The Corsican Brothers to large audiences. A very elaborate entertainment by local talent and a few specialties by professionals was given by the Elks 22. Ovide Musin Concert co. 23; Lillian Lewis 25, 26.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Corinne, with an excellent co., presented Carmen Up to Data March 14-16 to good houses. Bernard Dyllyn, Charles Fostelle, Gladys Vivian, Harry Lester, and Charles Posey shared the honors largely with Corinne. The charm of the work has been the appearance of Minna Gale three nights and matinee to good business. She gave Romeo and Juliet, As You Like It, Lady of Lyons, and Ingomar. I predict a bright future for Miss Gale.——ITEMS: Much interest is manifested in the Jefferson engagement of one night. Prices have been doubled, but that will not keep away the crowds that are waiting to see the grand old man.—Mrs. Jennie Kimball sends kind remembrances to THE MIRROR.—Sainsbury and Johnson made some beautiful photographs of Miss Gale.

VIRGINIA.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Irwin Brothers' Vaudeville and Specialty co. March 21 to fair business.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Letterman, manager): The Pulse of New York March 22; light business.

NORFOLK.—ACADEMY OF MUSIC: The Burglar appeared March 17. Lew Dockstader's Minstrels 22; excellent performance to a fine house.

LYNCHBURG.—OPERA HOUSE (J. E. Tennyson, manager): Irwin Brothers' Vaudeville March 22; good business.

WASHINGTON.

SPOKANE.—AUDITORIUM (R. C. Hayward, manager): Minna Gale to good houses March 14, 15, presenting As You Like It and Ingomar.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): A Knotty Affair March 17. Agnes Huntington Opera co. 21, 22 in Paul Jones and Captain Therese.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Skipped by the Light of the Moon March 17; light business.——ITEM: Some of the co. came near skipping their board-bills at the Commercial, but were followed to the depot and induced to liquidate.

WISCONSIN.

MILWAUKEE.—DAVIDSON THEATRE (Sherman Brown, manager): Amy Robsart proved to be all that has been claimed for it, and was thoroughly enjoyed by large audiences March 21-26. Miss Wainwright ably defines the part of the unhappy Amy, and adds another successful character to her repertoire. The co. is an exceptionally strong one, the principal parts being in the hands of such capable artists as Blanche Walsh, Barton Hill, and William Ingersoll. The scenery is grand, the third and fourth acts being especially fine.——ACADEMY (Sherman Brown, manager): Tangled Up 18-20; moderate houses. Lottie Mortimer introduced the serpentine dance in a dexterous and graceful manner. The dance would be greatly improved by using a calcium.——BIJOU OPERA HOUSE (Jacob Litt, manager): My Jack 20-26; good business. The piece is better than the majority of melodramas and is produced by a capable co.——STANDARD THEATRE (O. F. Miller, manager): Pete Peterson 20-22; fair business.——PEOPLE'S THEATRE (Miller and Nicolai, managers): Detour and Delmont's Specialty co. gave a good variety performance 21-26.——ITEM: The Marie Wainwright co. make a long jump from here to Salt Lake City, opening there 30.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Gorton's Minstrels March 15 drew a good house.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): May Bretonne co. March 24-29; good business.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Police Patrol March 25; Charles A. Gardner in Captain Karl 29; Goodyear, Elrich and Schilling's Minstrels 31.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): City Sports Burlesque co. March 14 to large business. Devil's Auction 18; good business. Uncle Hiram 21.

LA CROSSE.—THEATRE (James Strasilipka, manager): A fair-sized and well-pleased audience witnessed Fulton Nowles in From Sire to Son March 18. Bobby Gaylor 24.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Josh Spruceby March 17; big house. Fine orchestra. Students concert 18 (local); $ 75.——ITEM: The Josh Spruceby co. are using a buzz-saw effect. A log is cut with a buzz-saw, then the saw "carriage" is drawn back, a girl is put on it and it is again started toward the saw, when she is rescued.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Devil's Auction 18; packed house.

EAU CLAIRE.—GRAND OPERA HOUSE (Karl Stussy, manager): Gilmore's Devil's Auction March 16 to a $200 house. Charles Gardner 28; Stuart Robson 4; Cold Day 9.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Gorton's Minstrels March 16; good house. The German Theatre co. produced Griseldis, a romantic drama, 20 and turned people away.

WYOMING.

CHEYENNE.—GRAND OPERA HOUSE (D. C. Rhodes, manager): Katie Putnam in Erma the Elf March 19; small house. Charles Frohman's comedians in Mr. Wilkinson's Widows (co. No. 1) gave an excellent performance to a crowded house 29. Remeny Concert 28; Marine Band, matinee, 31.

CANADA.

WINNIPEG.—PRINCESS OPERA HOUSE (W. H. Veach, manager): Chip o' the Old Block March 16, 17; fair houses. Belmour-Gray stock co. 21-26.

VANCOUVER.—OPERA HOUSE (Emma Thursa, manager): The Fisk Jubilee Singers March 21; very good house.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reece, manager): Camille Townsend closed a successful five nights' engagement March 19. Nellie Vickers 18 in The Circus Queen to fair business. Pair of Jacks filled the house with audience and mirth for two nights, 21, 22. May Davenport 25.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Jonie Mills' co. in Silver King, Governess, Wives, and Divorce 28-2. Good average performances to fair houses. Hazel Kirke and Held by the Enemy underlined for next week.

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FOREIGN.

BERLIN.

MARCH 3.—Otto Vicher's four-act drama Schlimme Saat (Dangerous Seed), was very successful at the Berlin Theatre. It had been accepted as the prize drama, and the author withheld his name. Thus, when Director Barnay was called by the enthusiastic audience to present the author, he confessed his inability to do so, as he himself did not know the fortunate man. Vischer, however, enjoyed the performance from a remote seat, and after he had been assured of the success of his play, wrote to the Director, thanking him for the excellent presentation, and for the first time disclosing his identity.

Massenet's latest opera, Werther, was highly successful at the Opera House in Vienna, Feb. 16. His treatment of remote German history is remarkably correct and sympathetic for a Frenchman, and his music is beautiful and charming. Every phase of humor, sorrow, and love seems to be woven into the work. Even the children of the Astheimer family, in their quarrel scenes, "expressing gratitude to the elder sister, and in their Christmas songs, are given beautiful and emotional music. Marie Renard was bewitching as Lotte, and in a moonlight love scene with Werther, where there is no action but pantomime, the music alone portrays all feeling. The opera throughout is masterly. The overture, in which the harps take foremost position, is also a masterwork.

Three novelties: Gluck (Fortune), a comedy in three acts, by Carl Jaenicke, a new author, which received its *premiere* at the Deutsches Theatre; House and Western (To-day and Yesterday), Oscar Blumenthal's latest four-act drama, at the Lessing Theatre, and Yvette, a carnival farce, by C. Laufs and H. Kramer (after a French foundation), music by Victor Hollander, at the Wallner Theatre, met with indifferent success, although the latter is still running to fair business.

The Royal Opera House celebrated the 100th anniversary of Rossini's birthday with a magnificent production of the composer's masterpiece, Tell.

Emil Neumann's adaptation of Henry Meilhac's Riquette, a three-act comedy, did not prove the success looked for. It lacks the snap and lightness found in Meilhac's other works. Even the music which Jules Massenet composed for the original version (Ma Cousine) did not save the piece.

At the Thomas Theatre (whose director, Emil Thomas, is now playing a star engagement at Ambeg's Theatre, New York), Bernio-Rauchenegger's new play Jaegerblut (Hunter's Blood), with music by Josef Kragel, received its *premiere*. The performers, members of the Royal Residenz-Theatre in Munich, proved their cleverness, Conrad Doebertaging foremost position. The play is like others of its *genre*, and its yodel melody is all of it that lingers in memory.

One of the cleverest French pieces seen here for quite a while is the farce Paragraph 330, by Albert Millard and E. de Najac. It is appauded at the Lessing Theatre.

Herr Gounov-Grimecke, the director of the Alexanderpatz Theatre, has made arrangements to erect a beautiful Summer theatre in Berlin.

The little farce, Ein Berühmter Mitbürger (A Celebrated Citizen), which precedes Yvette at the Wallner Theatre, is announced on the programme as by Messrs. Laufs and Jacoby. L. Varin, a French author, is the rightful originator of this short entertainer, under the title of Le Célèbre Vergeot. It was first produced at the Théâtre du Palais-Royal, in Paris, Dec. 3, 1853.

Fraulein Gustinger, a member of the Residenz Theatre, has been discharged by the management for having revenged herself on the critic of one of the dailies—Neumann Hofer. This gentleman had called Miss Gustinger a "country chorus girl," who was permitted once in a while to play a small part in a Berlin theatre. The actress went into Mr. Neumann's office and cowhided him unmercifully. The manager of the Residenz Theatre in consequence, discharged Miss Gustinger at once, and wrote a letter to all the Berlin critics condemning her action. RICHARD STAHL.

AUSTRALIA.

MELBOURNE.

FEB. 19.—Rice's Evangeline company has been filling the Alexandra Theatre with an English burlesque founded on the fairy story of Cinderella.

On Feb. 20 Alfred Dampier and company appear at the Alexandra in Jean Varjean.

At the Opera House Feb. 12 George Musgrave introduced his Empire company, from the Empire Theatre, London, to a full house. The company includes the acrobatic Craggs, Carl Hertz and Mme. d'Alton, magicians; Fred Mason, character vocalist; Rose Dearing, burlesque; the Almonte troupe of pantomimists, and others.

At the Bijou, Feb. 13, Brough and Boucicault presented The Hobby Horse, a comedy in three acts, by A. W. Pinero. It captivated the audience, and seems likely to achieve a long run.

The burlesque, Little Jack Sheppard, is the attraction at the Theatre Royal, with Teddy Rice and Miss Billie Barlow as Blueskin and Jack Sheppard.

J. C. Williamson's latest attraction at the Princess' Theatre is the comic opera, La Cigale, with Marie Halton in the name part. It is presented in a style perhaps never equaled in Australia. W. A. R.

SYDNEY.

FEB. 22.—Sadie Stringham came to Australia from the United States under engagement to McMahon Brothers to play in Neil Burgess' County Fair, and was unfairly treated. The musical and dramatic profession of Sydney united in a benefit to Miss Stringham, and she realized £ 60. Brough and Boucicault tendered their theatre, and necessary auxiliaries were given free. It was a well managed affair.

The pantomime of The Forty Thieves was withdrawn from the Theatre Royal after a run of seven weeks to a crowded house. It was succeeded by Italian opera, which is booked for four weeks, and is interpreted by two companies which alternate each week.

At the Criterion, Brough and Boucicault, managers, Uncles and Aunts, a new piece, did a splendid three weeks' business. In this C. Torbert and Tom Cannon have become favorites.

The Solicitor was played here for the first time Feb. 23, at the Criterion, and has filled the house up to date.

W. H. Wallace, who has been connected with the Criterion for some time, has taken the position of manager, lately filled by Hamilton J. Magee.

John P. Sheridan presented Dampier and Sheridan's dramatization of Uncle Tom's Cabin at the Little Garrick Theatre Feb. 23, to an overflowing house, Mr. Sheridan appearing as Marks, and Gracie Whiteford as Eva. It is a long time since the piece was before seen here, and it is meeting with success.

An international tug-of-war—entertainment new to this part of the world—is enormously successful at the Darlinghurst Skating Rink.

George Rignold did a big two weeks' business with the new piece, Forty-Nine, at her Majesty's Theatre. On Feb. 12 George Rignold reappeared as Mephistopheles, and Kate Bishop as Marguerite, in Faust. The business is large.

FOREIGN ECHOES.

It is rumored that eight ladies have rented the London Opera Comique for a month, and that each one of them will produce a new play. There are to be afternoon as well as evening performances, and each piece will be run for a week.

The Players is responsible for the statement that, after Easter, a novel form of entertainment will occupy the boards of the Prince of Wales' Theatre. A series of "variety afternoons" will take the place of the ordinary matinee. The best music hall talent will be exhibited, while tea and coffee will be served to the public.

A sacred drama in five parts, in verse, libretto by Charles Grandmougin and music by Clément Lippacher, was recently given at the Theatre Moderne. The title of the drama is Le Christ.

Glover contemplates doing a burlesque of Oscar Wilde's new play under the title of Lady Window-Blind Fande Siecle. H. Chance Newton, of the *Referee*, will write the words.

Judic left Paris a short time ago on a novel tour in Australia. She will not be seen in operetta but will confine herself to songs and monologues.

Beerbohm Tree has engaged Olga Brandon for his next production at the Haymarket Theatre.

Yvette Guilbert continues to delight the patrons of the Nouveautés. She is the life of Zanrof's clever *revue* Paris Nouveautés.

Two new pieces have been accepted for the Théâtre Français. One is a comedy in three acts by Jules Lemaitre, entitled Le Pardon; the other is a one-act piece, in verse, by Armand Silvestre, called Sappho.

The Plowdens, Edward Rose's adaptation from the Danish of Otto Benzon, is a somewhat mediocre play in four acts. The plot is a wee bit stale, but the piece is well written, and was well acted on the occasion of its production at the Prince of Wales' Theatre recently.

The plot of Richards, Bourchier, and Blair's new piece is as follows: Mr. Richards is a convict, who, having served a long term of imprisonment, and been reported dead, is drawn homeward by an irresistible longing to see his wife and son. He appears at his wife's house when she is entertaining a large company of notables, and finds his son about to marry the daughter of the Earl of Cromer. His identity is discovered, and he offers to go away forever rather than blight his son's prospects. This sacrifice the Earl finally refuses to accept, and the marriage is allowed to go on, and the ex-convict is restored to his wife, the secret being presumably kept in the family. For some reason or other the play has failed to please the patrons of the Shaftesbury, and the following announcement speaks for itself: "Mr Richards having failed to secure approval, Mr. Lark has decided to accept the public verdict, and to withdraw it at once, closing the theatre pending the production of a new play."

A circus entertainment at Tours wound up with an exciting incident. Two acrobats, who were giving a performance, had to fire a gun, and, through some unfortunate accident, the gun had been loaded previously with small shot. Several children in the audience were wounded. This mishap and the wretched character of the show excited the spectators, and they engaged in a free fight with the performers. During the scuffle, some one stole all the receipts. Quite a series of catastrophes!

Charles Lauri will produce Le Collier de Saphirs, by Catulle Mendes, on Easter Monday in London. The incidental music is by Gabriel Pierné.

Patti has commissioned Mascheroni to write an "Ave Maria" for her.

Sir Augustus Harris has acquired the right to produce at Covent Garden both Cavalleria Rusticani and L'Amico Fritz.

The Lord Chamberlain has taken measures to prevent the production of indecent plays at the Independent Theatre. According to the *Saturday Review*, the Chamberlain has made no fuss. He has simply let it be known that if any unauthorized plays were produced at any theatre over which he had control, it was exceedingly probable that when the lessee came for a renewal of the license the request would not be granted. This announcement has had its effect, and the plays brought out recently at the theatre in question have been milder in tone than would have been the case, as the Chamberlain refrained from warning the management.

Nettie Guion's drama, A Modern Judas, recently brought out at the Vaudeville, was nominally in five acts and really in eight. It failed to please. It is full of murders. The London *Dramatic Review* says that towards the close of the fourth or the fifth act there was a "general hope throughout the audience that the villain would murder all the *dramatis personæ* and let the curtain come down. But he was too bad-hearted for that."

One of Warner's aspirations was to establish a training school for dramatic singing at Bayreuth. Frau Wagner intends to carry out, in this direction, the views of her deceased husband.

George Moore has accepted G. R. Sims' offer of one hundred pounds, to enable him to produce a play of his own. The fact has been made known here before, but Sims' offer has been described as a challenge. *The Referee* says it is nothing of the sort, and that Sims merely intended it as an inducement to Moore to come forward in the interests of native art.

The rights in Le Pays de l'Or have been bought by an American impresario.

El Espectador is the name of a new dramatic paper published in the City of Mexico. It is a bright and merry little sheet.

Emma Juch's English Opera company is attracting large audiences at the Teatro Iturbide in Queretaro.

There are all sorts of stories in reference to the origin of "Ta-ra-ra-Boom-de-ay." The latest is that it was first heard in Paris at a resort since swept away by *agents de moeurs*. At that time says the London *Dramatic Review*, Ta-ra-ra, etc., was a Danse de Ventre.

D'Oyley Carte has accepted for the Savoy a comic opera by Edward Solomon, which deals with University life.

LAND-SEEKERS.

It will be of interest to those contemplating settling in the Northwest, to know that choice of farming and timber lands in Wisconsin are tributary to the Wisconsin Central Lines. Settlers on these lands have all the advantages of healthful climate, good market facilities, abundance of fuel and building material, pure and sparkling drinking water, and other important benefits which cannot be enjoyed on the prairies of the West. No droughts, no cyclones, no grasshopper plague and no fever and ague. Now is the time to select choice lands at low prices. Wisconsin is considered one of the most prosperous States in the Union. Located directly on the Wisconsin Central Lines in this State are the thriving cities of Burlington, Waukesha, Fond du Lac, Oshkosh, Neenah, Menasha, Waupaca, Stevens Point, Marshfield, Chippewa Falls, Eau Claire, New Richmond and Ashland. For tickets, time tables, maps and full information apply to G. R. Fitch, D. P. A., Wisconsin Central, or to James C. Pond, General Passenger and Ticket Agent, Chicago, Ill. ***

LETTER LIST.

The following letters await their owners at this office. They will be delivered on forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, Wm A	Ferter, Selena	Wgr Burch of Keys
Aiken, Frank	Garth, Elizabeth	Moore, Annie Boyle
Blanchard, Kitty	Goodwin, R F	Morant, Penny C
Bradley, Georgia	Groton, George	Warbury G
Bassett, Russell	Golden, Richard	May, Frank
Bernstein, V J	Hobby, F E	Mayo, Edwin F
Barron, Edwin	Hanlon, Tom A	Norton, John W
Baker, Mrs C	Hedley, King	Oakley, Miss
Barry, Thomas	Hadley, Lillian	O'Conner, Jas Owen
Belgarde, Adele	Harold, Maggie	Plympton, E
Ben s, Maud	Hastings C	Pixley, Annie
Burton, L T	Hibbs, O'Kane	Parshe, Charles T
Hoodgood, L	Hanson, Cromie	Reed, Roland
Rhod Boone Co	Jehb, Mercedra	Rha, Wm
Burbidge, C T	Stanley	Robertson, Agnes
Barry, Nellie	Jewett, Sara	Rial, Louise
Curtisse, Blanche	Johnson, Harry	Roberts, Frank
Clark, Lillian Cleaves	King, Frank J	Rooney, John F
Charles, Miss	Koch, Wm	Ricci Ricardo, Sig
Cole, Edith	Kaiser, A	Rosenfeld, S
Chanfrau, Henry T	Kein, Max	Stevens, H W
Lyas, Ada	Knight, Geo P	Schrick Oakley
Dickson, F	Lamont, Helen	Skillman, Love
Davies, Miss	Lesser, Harold	Sanford, Nellie
Duff, J	Labadie, Oliver	Sykes, Jerome
Daly, Jim	Loudon, W D	Seymour, Effie
Dolman, F	Mgr Watson Sisters	Stafford, Wm
Dauvray, Miss	Macauley, Rachel	Stevenson, Chas A
Williams	Morgan, Helen	Studley, I B
Duvall, Rankin	Mason, Edith	Terry, Charles
Emmet, Mary	Morgan, H J	Underwood, A R
Ellis, Earnest	Murphy, J T	Vokes, F C
Ellis, C C	Mason, Ben C	Vokes, Henrietta
Elliott, A D	Melville, Lloyd	Wilson, A J
Edgar, Geo	Moreland, Ida	Wesley, C J
Esther, Agnes	Mrs Murray and	Williams, Barney
Eytinge, Rose	Daughters	Webb, Edward
Fuller, Miss	Marshall, J S	Wade, Frederick
Field, Emma	Mc Nevin, James	Watchin, Harry E
Fry, Madame	Marshall, J T	Winston, Jeannie
Fossette, Emmie	Mcdonald, Frank	Wilmere, Josie
Farley, Sadie	Mackay, Andy	
Findlay, John D	Mahony, James A	

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them on time o reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY (Eastern): Rutland, Vt., March 29, Bellows Falls 30, Barre 31, Montpelier April 1, Burlington 2, Montreal, P. Q., 4-9, Toronto, Ont., 11-16.

ALL THE COMFORTS OF HOME: San Francisco, Cal., March 21-April 2, Fresno 4, Santa Barbara 5, Riverside 6, Los Angeles 7-9.

ANNIE MITCHELL: Irwin, Pa., March 28-April 2, Greensburg 4-9.

ALBA HEYWOOD: Bryan, Tex., March 23, Navasota 30, Hempstead 31, Brenham April 1, Bastrop 2, La Grange 4, Houston 5, Huntsville 6, Palestine 7, Mineola 8, Marshall 9, Shreveport, La., 11, Vicksburg, Miss., 12, Jackson 13.

A. M. PALMER STOCK: Philadelphia, Pa., March 28-April 9.

AVENGED: Wellington, Kans., March 29, Independence 30, Oswego 31, Parsons April 1, Pittsburg 2.

AUNT BRIDGET'S BABY: Cleveland, O., March 28-April 2.

ANNIE WARD TIFFANY: Minneapolis, Minn., April 4-9, St. Paul 11-16.

AFTER DARK: Newark, N. J., March 28-April 2.

ALVIN JOSLIN: Greenville, Pa., March 29, Mercer 30, Corry 31, Oil City April 1, Titusville 2, Jamestown, N. Y., 4, Bradford, Pa., 5, Wellsville, N. Y., 6, Bath 7, Elmira 8, Ithaca 9.

AGNES HERNDON: Columbus, O., March 28-April 2.

ALEXANDER SALVINI: St. Louis, Mo., March 27-April 9, Chicago, Ill., 3-9.

ALMA HEARN: Williamstown, Ky., March 29, 30, Carrolltown 31-April 2.

ALABAMA: Syracuse, N. Y., March 28, 29, Utica 30, Elmira 31, Binghamton April 1, Scranton, Pa., 2, Wilkes-Barre 4, Allentown 5, Reading 6, Lancaster 7, Wilmington, Del., 8, 9.

A FAIR REBEL: Cincinnati, O., March 27-April 2, Detroit, Mich., 4-6, Cleveland, O., 7-9, Youngstown 11, Mansfield 12, Lima 13, Fort Wayne, Ind., 14, Logansport 15.

BRAVE WOMAN: Philadelphia, Pa., March 28-April 2.

BLUE JEANS: New York city Jan. 4—indefinite.

BILL NYE COMEDY: Oswego, N. Y., March 30, Watertown 31, Syracuse April 1, 2, Boston, Mass., 4-9.

BELOW ZERO: Marion, O., March 29, Bellefontaine 30, Findlay April 1, Fostoria 2, Tiffin 4, Clyde 5, Norwalk 6, Elyria 7.

BALDWIN COMEDY: Montgomery, Ala., March 28-April 2, Columbus, Ga., 4-9, Atlanta 11-16.

BOSTON COMEDY: Halifax, N. S., March 17-April 2.

BOY TRAMP: Newark, N. J., March 28-April 2, Rochester, N. Y., 4-9, Amsterdam 11, Cohoes 12, Adams 13.

BOTTOM OF THE SEA: New York city March 28-April 2.

BOBBY GAYLOR: Chicago, Ill., March 27-April 2.

BLUE JEANS: Springfield, O., March 29, Zanesville 30, Wheeling, W. Va., 31, Harrisburg, Pa., April 1, Trenton, N. J., 2.

BEEBE-BARBOUR: Walla Walla, Wash., March 28-April 2.

CLARA MORRIS: Glens Falls, N. Y., March 31, Troy April 1, 2.

CRUISKEEN LAWN: Toledo, O., March 28-April 2, Detroit, Mich., 4-9.

CAMILLE TOWNSEND: Paris, Ont., March 29, Woodstock 30, 31, Simcoe April 1, 2.

CHARLES J. STEVENSON: Oneida, N. Y., March 28-April 2.

CARRIE LOUIS: Canton, O., March 28-April 2, Massillon 4-9.

CHOATE DRAMATIC: Austin, Minn., March 28-2.

COLD DAY: Fargo, No. Dak., March 29, Grand Forks 30, Winnipeg, Man., 31-April 2.

CRAZY LOT: Grand Rapids, Mich., March 28-April 2.

CITY DIRECTORY: Syracuse, N. Y., March 29, 30, Buffalo 31-April 2, Baltimore, Md., 4-9.

CARROLL JOHNSON: Elmira, N. Y., March 29, Scranton, Pa., 30, Tyrone 31, Newcastle April 1, Mansfield, O., 2, Fort Wayne, Ind., 4, Joliet, Ill., 6, Ottawa 7, La Salle 8, Galesburg 9.

CHICAGO COMEDY (Berlam's): Hartford, Wis., March 28-April 2, Winneconne 4-6, Shamano 7-9.

CALICO TIE COMEDY: Clearfield, Ia., March 28-April 2.

COUNTY FAIR: Oskaloosa, Ia., March 29, Ottumwa 30, Keokuk 31, April 1, Davenport 2, Rock Island, Ill., 4, Burlington, Ia., 5, Iowa City 6, Cedar Rapids 7, Dubuque 8, La Crosse, Wis., 9, Appleton 11, Oshkosh 12, Fond du Lac 13, Racine 14, Madison 15, Janesville 16.

CITY DIRECTORY: Pensacola, Fla., March 29, Montgomery, Ala., 30, Macon, Ga., 31, Savannah April 1-2.

CHIP O' THE OLD BLOCK: Jamestown, No. Dak., March 29, Bismarck 30, Mandan 31, Dickinson April 1.

CLAY CLEMENT: Waco, Tex., March 29, 30, Dallas 31-April 2, Fort Worth 4-6, Shreveport, La., 7, Pine Bluff, Ark., 8, 9, Hot Springs 11, 12, Little Rock 13-16.

CORSE PAYTON: Norborne, Mo., March 28-April 2, Sedalia 4-9.

CLEMENCEAU CASE: New York city March 28-April 16.

CHARITY BALL: Wilkes-Barre, Pa., March 29, Easton 30, Allentown 31, Reading April 1, Wilmington, Del., 2, New Brunswick, N. J., 4, Plainfield 5, Paterson 6, Newburg 7, Poughkeepsie 8, Yonkers 9, New Britain, Conn., 11, Woonsocket, R. I., 13, Attleboro, Mass., 14, Fitchburg 15, Worcester 16.

CHAS. A. GARDNER: Chippewa Falls, Wis., March 29, Appleton 30, Fond du Lac 31, Oshkosh April 1, Racine 2, Chicago, Ill., 3-9.

COUNTRY CIRCUS: Boston, Mass., March 28-April 23.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

DARK SECRET: New Bedford, Mass., March 29, Brockton 30, 31, Attleboro April 1, Holyoke 2.

DE LANGE RISING COMEDY: Cleveland, O., March 29, 30.

DANGER SIGNAL: Duluth, Minn., March 30, 30, Stillwater 31, Chippewa Falls April 1, Milwaukee, Wis., 3-9.

DAN MASON: St. Joseph, Mo., March 27-April 2.

DR. BILL: New Haven, Conn., March 29, Hartford 30, Springfield, Mass., 31, Holyoke April 1, Worcester 2, Troy, N. Y., 4, Rome 5, Syracuse 6, Lockport 7, London, Ont., 8, Hamilton 9, Toronto 11-16.

DANIEL SULLY: Kansas City, Mo., March 28-April 2, Chicago, Ill., 3-16.

DEVIL'S MINE: Tyrone, Pa., March 29, Altoona 30, Johnstown 31, Greensburg April 1, McKeesport 2, Louisville, Ky., 4-9.

DOWLING-HASSON: Pittsburg, Pa., March 28-April 2, Cincinnati, O., 4-9.

DEAR IRISH BOY: Worcester, Mass., March 28-30.

DEVIL'S AUCTION: Pittsburg, Pa., March 28-April 2.

DANIEL BOONE: Brooklyn, E. D., March 28-April 2.

EUNICE GOODRICH: Canton Hill, March 28-April 2.

E. S. WILLARD: Washington, D. C., March 28-April 2.

EVANGELINE: New York city March 28-April 9.

EIGHT BELLS: New York city March 28-April 2.

EFFIE ELLSLER: St. Joseph, Mo., April 4, 5, Topeka, 6, 7, Wichita 8, 9, Denver, Col., 11-16.

EVANS AND HOEY: Meriden, Conn., March 29, Bridgeport 30, New Britain 31, Hartford April 1, New Haven 2, Jersey City, N. J., 4-9, New York city 11-16.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

ENGLISH ROSE: New York city March 8—indefinite.

EAST LYNNE: Philadelphia, Pa., March 28-April 9.

FANNY DAVENPORT: Philadelphia, Pa., March 28-April 2.

FRANK DANIELS: Syracuse, N. Y., March 29, 30, Rochester 31-April 2, Akron 4, Tiffin 5, Mansfield 6, Hamilton 7, Indianapolis, Ind., 8-9.

FRANK L. FRAYNE: St. Paul, Minn., March 28-April 2, Minneapolis 4-9.

FREDERICK WARDE: Portland, Ore., March 28-April 2, Tacoma, Wash., 4-6, Seattle 7-9, Vancouver, B. C., 11-13, Victoria 14-16.

FRANCESCA REDDING-HUGH STANTON

FLOY CROWELL: Port Jervis, N. Y., March 28-April 2, Binghamton 4-9.

FRANK S. DAVIDSON: Saltsburg, Pa., March 30, Derry Station 31, Indiana April 1, Apollo 2, Latrobe 4, Belle Vernon 5, Charleroi 6, Fayette City 7, Monongahela City 8, Jeannette 9, West Newton 11, Hyndman 12.

FAST MAIL (Northern): Toronto, Ont., March 28-31, Buffalo, N. Y., April 4-9, Ashtabula, O., 11, Akron 12, Ashland 13, Galion 14, Bellefontaine 15, Hamilton 16.

FRANK HENNIG: Wheeling, W. Va., March 29, 30, Fairmount 31, Grafton April 1, Clarksburg 2, Huntington, W. Va., 4, Ironton, O., 5, 6, Charleston, W. Va., 7, Pomeroy, O., 8, Parkersburg, W. Va., 9.

FAST MAIL (Southern): Mt. Carmel, Ill., March 29, Mt. Vernon, Ind., 30, Princeton 31, Washington April 1, Salem 2.

FABIO ROMANI: Willimantic, Conn., March 29, Norwich 30, Newport, R. I., 31, Fall River, Mass., April 1, New Bedford 2.

FREDERICK PAULDING: Troy, N. Y., March 28-31.

FAT MEN'S CLUB: Chicago, Ill., March 20-April 10.

FRED BRYTON: New York city March 28-April 2.

FANNIE RICE: Chicago, Ill., March 27-April 9.

FIRE PATROL (Pearson's): St. Louis, Mo., March 28-April 3, Alton, Ill., 4, Jacksonville 5, Litchfield 6.

FANTASMA (Hanlon's): Lansing, Mich., March 29, Bay City 30, 31, East Saginaw April 1, 2, Grand Rapids 4, 5, Jackson 6, Detroit 7-9, Buffalo, N. Y., 11-13, Utica 14, 15.

GO-WON-GO MOHAWK: Baltimore, Md., March 28-April 2, Washington, D. C., 4-9, Norfolk, Va., 11-13, Hampton 14, Newport News 15.

GRAY AND STEPHENS: Philadelphia, Pa., March 28-April 2, Louisville, Ky., 4-9.

GERMAN LILLIPUTIANS: Cleveland, O., March 28-April 9, Milwaukee, Wis., 3-9, Chicago, Ill., 10-30.

GUS WILLIAMS: Prescott, Ariz., March 29, Los Angeles, Cal., 30-April 1, San Bernardino 2, Riverside 4, San Diego 5.

GEORGE C. STANLEY: Matteawan, N. Y., March 29, Newburg 30, Kingston 31, Cohoes April 2, Glens Falls 4, Amsterdam 5, Oswego 6, Watertown 7, Ogdensburg 8, Utica 9.

GRAY STOCK: Fort Wayne, Ind., March 28—indefinite.

GRISMER-DAVIES: Colusa, Cal., March 24, Santa Cruz 30, Oakland 31-April 2, San Francisco 4—indefinite.

GUYONIANA: New York city Feb. 13—indefinite.

HETTIE BERNARD-CHASE: Salamanca, N. Y., March 29, Bellevue 30.

HENRY E. DIXEY: Cincinnati, O., April 4-9, Milwaukee, Wis., 11-16.

HONEST HEARTS AND WILLING HANDS: Keokuk, Ia., April 2.

HUNTLEY COMEDY: Meridian, Miss., March 28-April 2.

HOLDEN COMEDY: Quincy, Ill., March 28-April 2, Decatur 4-9, Springfield 11-16.

HELD BY THE ENEMY: Canton, O., March 29.

HANDS ACROSS THE SEA: New York city March 28-April 2.

HOSS AND HOSS: Pittsburg, Pa., March 28-April 2, Chicago, Ill., 3-9, St. Louis, Mo., 10-16.

HELEN BARRY: Washington, D. C., March 28-April 2.

HENRY LEE: St. Paul, Minn., March 29, 30, Minneapolis 31-April 2.

HILDA VERNON: Ironton, O., March 28-April 2.

HARRIS AND VON LEER: Glasgow, Scotland, March 28-April 2, Coatbridge 4-9, Greenock 11-16.

HOLE IN THE GROUND: Brooklyn, N. Y., April 4-9, Boston, Mass., 11-23.

HIS NIBS THE BARON: Danville, Ill., March 29, Champaign 30, Decatur 31, Taylorville April 1, Alton 2.

HARRY LACY (Jack Royal of the 90d): Newark, N. J., March 28-April 2.

IDA VAN CORTLAND: Rockford, Ill., March 28-April 2.

J. H. WALLICK: Denver, Col., March 28-April 2, Trinidad 4, 5, Las Vegas, N. Mex., 6, Albuquerque 7, El Paso, Tex., 8, 9, Tucson, Ariz., 11, Los Angeles, Cal., 13-16.

JULIA MARLOWE: Harrisburg, Pa., March 29, Chester 30, Wilmington, Del., 31, Albany, N. Y., April 1, 2, Reading, Pa., 4, Scranton 5, Wilkesbarre 6, Rochester, N. Y., 7-9.

JUSTIN ADAMS: Sunbury, Pa., March 28-30, Lykens 31-April 2, Easton 4-9.

JOSEPHINE CAMPBELL: Memphis, Tenn., March 28-30, Jackson 31, Sheffield, Ala., April 1, Huntsville 2, Chattanooga, Tenn., 4, 5.

JANE: Boston, Mass., March 28—indefinite.

JANE (No. 2): Corry, Pa., March 29, Jamestown, N. Y., 30, Oil City, Pa., 31, Erie April 1, Salamanca, N. Y., 2.

JOSIE MILES: Fredericton, N. B., March 28-April 2.

JENNIE HOLMAN: Tyler, Tex., March 28-April 2.

JOSHUA SIMPKINS: Columbus, Neb., March 29, Central City 30, Grand Island 31, Kearney April 1, 2.

JAMES O'NEILL: Bloomington, Ill., March 29, Galesburg 30, Streator 31, Joliet April 1, Chicago 4-16.

JOHN DILLON: San Francisco, Cal., March 28-April 2.

JAMES B. MACKIE: Lansford, Pa., March 29, Manch Chunk 30, Bethlehem 31.

JABBEAU COMEDY: Providence, R. I., March 28-April 2, Bridgeport, Conn., 4, Willimantic 5, New Haven 6, Waterbury 7, Meriden 8, So. Norwalk 9, Brooklyn, N. Y., 11-16.

KIDNAPPED: Chicago, Ill., March 27-April 2.

KATE CLAXTON: Baltimore, Md., March 28-April 2.

KATIE EMMETT: Charleston, S.C., March 29, Savannah, Ga., 30, Jacksonville, Fla., 31, Macon, Ga., April 1, Augusta 2, Atlanta 4, 5, Chattanooga, Tenn., 6, Knoxville 7, Anniston, Ala., 8, 9, Birmingham 11, Meridian, Miss., 12, Selma, Ala., 13, 14, Pensacola, Fla., 15.

KIRK ARMSTRONG: Whitewater, Wis., March 29, Sycamore 30, Marengo, Ill., 31.

KITTIE RHOADES: South Norwalk, Conn., March 28-April 2.

KAJANKA: Fall River, Mass., March 29-31.

KNOTTY AFFAIR: St. Louis, Mo., April 3-9.

KEMPTON COMEDY: Mt. Leansborough, Ill., March 28-April 2.

KATE MORTIMER: De Pere, Wis., March 29, Oconto 30, Menominee, Mich., 31.

LATER ON: Denver, Col., March 28-April 2, Colorado Springs 4, Pueblo 5, Leadville 6, Aspen 7, Salt Lake City, Utah 8, 9, San Francisco, Cal., 11-23.

LEWIS MORRISON: St. Louis Mo., March 27-April 2, Anderson, Ind., 4, Springfield, O., 5, Newark 6, Wheeling, W. Va., 7, Altoona, Pa., 8, Williamsport 9, Scranton 11, 12, Wilkes-Barre 13, 14, Pittston 15, Hazelton 16.

LILLIAN LEWIS: Sherman, Tex., March 29.

LYCEUM THEATRE (Frohman's): New York city, Nov. 16—indefinite.

LIMITED MAIL: Louisville, Ky., March 28-April 2, Fort Wayne, Ind., 4-9.

LOST IN NEW YORK: Rochester, N. Y., March 28-April 2, Providence, R. I., 4-9.

LITTLE LORD FAUNTLEROY: Newark, N. J., March 29, 30, Hartford, Conn., 31, Bridgeport April 1, New Haven 2, New York city 4-9, Washington, D. C., 11-16.

LA RADIE COMBINATION: Frederick, Md., March 28-30, Hagerstown 31-April 2.

LUCKY RANCH: Pawnee, Neb., March 29, 30.

LITTLE TRIXIE (May Robbins): Pleasant Hill, Mo., March 29, Warrensburg 31, Boonville April 1, Moberly 2, Mexico 4, Bowling Green 5, Macon City 7, Kirksville 8, Centerville, Ia., 9.

LITTLE NUGGET: Mattoon, Ill., March 28, Vincennes, Ind., 29, Sullivan 31, Terre Haute April 1, Crawfordsville 2, Indianapolis 4-6.

LOST IN LONDON: Chicago, Ill., March 28-April 2.

LOST PARADISE: Lawrence, Mass., March 29, Haverhill 30, 31, Dover, N. H., April 1, Portsmouth 2, Lynn, Mass., 4, 5, Manchester, N. H., 6, 7, Springfield, Mass., 8-9.

LYDIA THOMPSON: Brooklyn, E. D., March 28-April 2.

MR. AND MRS. KENDAL: Boston, Mass., March 28-April 9, Hartford, Conn., 11, Waterbury 12, Bridgeport 13, Springfield, Mass., 14, Worcester 15.

MIDNIGHT ALARM (Pearson's, A): Fostoria, O., March 29, Bucyrus 30, Mansfield 31, Zanesville April 1, New York city 4-9.

MESTAYER-VAUGHN: New York city March 21-April 2.

MOSS-WILLIAMS: Corning, N. Y., March 28-April 2.

MINNA GALE: Leadville, Col., March 29, 30, Colorado Springs 31, Pueblo April 1, 2, Kansas City, Mo., 4-9, Topeka, Kans., 11, Leavenworth 12, Atchison 13, St. Joseph, Mo., 14, Lincoln, Neb., 15-16.

MIDNIGHT ALARM (Pearson's, B): Columbus, O., March 27-29, Lancaster 30, Circleville April 1, Washington 2.

MCGINTY'S NIGHT OFF: Lonaconing, Md., March 28, 29, Frostburg 30.

MAGGIE MITCHELL: Keokuk, Ia., March 29, Fort Madison 30, Peoria 31, Bloomington April 1, Lafayette, Ind., 2, Indianapolis 4-6, Columbus, O., 7-9.

ROBBERS OF THE RHINE.

AT JACK (Walter Sanford's): St. Paul, Minn., March 27-April 2. Minneapolis 3-9.
MAY LOUISE ADGEN: West Point, Neb., March 29, Norfolk 30 April 2. Wakefield 4, Wayne 5, Randolph 6, O'Neil 7, Stuart 8, Long Pine 9, Ainsworth 11, Fort Niobrara 12, 13, Rushville 14.
MATTIE KEANE: Lincoln, Neb., March 28-April 2.
MARGARET MATHER: Worcester, Mass., March 29-31, Trenton, N. J., April 1, York, Pa., 2, Washington, D. C., 4-9, Brooklyn, N. Y., 11-16.
MELVILLE SISTERS: Steubenville, O., March 29, 30.
MARIE HUBERT FROHMAN: Indianapolis, Ind., March 28 April 2, Cincinnati, O., 4-9.
MCCARTHY'S MISHAPS: Brooklyn, N. Y., March 28-April 2, Philadelphia, Pa., 4-9.
MR. POTTER OF TEXAS: Brooklyn, N. Y., March 28-April 2, Boston, Mass., 4-16.
MCKENNA'S FLIRTATION: Albany, N. Y., March 29, Seneca Falls 30, Rochester 31-April 2, Canandaigua 4, Penn Yan 5, Williamsport, Pa., 6, Lancaster 7, York 8, Chester 9.
MARIE WAINWRIGHT: Salt Lake City, Utah, March 30-April 2, San Francisco, Cal., 4-16.
MCKANDLAS COMEDY: Fairbury, Neb., March 29, Beatrice 30, Tecumseh 31, Pawnee City April 1, Humboldt 2, Falls City 4.
MR. AND MRS. SIDNEY DREW: Los Angeles, Cal., March 29, Bakersfield 30, Visalia 31, Fresno April 1, 2, Sacramento 4, 5, Woodland 6, San Jose 7, Oakland 8, 9.
MADAME MODJESKA: Sioux City, Ia., March 29, Des Moines 30, Cedar Rapids 31, Davenport April 1, Council Bluffs 2, Denver, Col., 4-9.
MAUD GRANGER: Butte City, Mont., March 29, 30, Helena April 1, 2.
MEININGER STOCK: St. Louis, Mo., March 27-April 2.
MR. WILKINSON'S WIDOWS: Cincinnati, O., March 28-April 2, Cleveland 4-9, Chicago, Ill., 11-30.
MME. JANAUSCHEK: Albany, N. Y., March 30, 31, Adams Miss., April 1, Palmer 2, Fitchburg 5, Lowell 6, Nashua, N. H., 7, Webster, Mass., 8, Norwalk, Conn., 9, Brooklyn, E. D., 11-16.
MISS HELYETT: Washington, D. C., March 28-April 2, Baltimore, Md., 4-9.
MAUDE VICKERS: Toronto, Ont., March 28-April 2.
MILTON NOBLES: Minneapolis, Minn., March 28-April 2, West Superior, Wis., 4, Duluth, Minn., 5, Chippewa Falls, Wis., 6, Portage 7, Madison 8, Oshkosh 9, Milwaukee 10-16.
MEN AND WOMEN: New York city, March 28-April 2.
MONEY MAIL: Montreal, P. Q., March 28-April 2.
NELLIE MCHENRY: New York city March 21-April 2.
MOORE: Grand Rapids, Mich., March 31.
NATURAL GAS: Albany, N. Y., March 29.
NAT C. GOODWIN: Jersey City, N. J., March 28-April 2, Providence, R. I., 4-9.
NOSS JOLLITIES: Grand Haven, Mich., March 30, National Home, Wis., 31, Grand Haven, Mich., April 1, Lowell 2, Ionia 4, Portland 5, Grand Ledge 6, Lansing 7, Owosso 8, Ithaca 9, Mt. Pleasant 11, Midland 12, Reed City 13, Luther 14, Cadillac 15, Petoskey 16.
N. S. WOOD: Dayton, O., March 28-April 2, Baltimore, Md., 4-9.
NEWTON BEERS: Hills City, So. Dak., March 29, Hot Springs 30, Crawford, Neb., 31, Fort Robinson April 1, Chadron 2.
NEGROTTO-LANGLEY: Wesson, Miss., March 28-April 2.
OUSLEY COMEDY: Aurora, Mo., March 29, Fort Smith, Ark., 30, Fayette 31, Neosho, Mo., April 1, Joplin 2, Cartnage 4, Webb City 5, Galena, Kans., 6, Columbus 7, Weir City 8, Fort Scott 9.
OIL, WHAT A NIGHT: Omaha, Neb., March 29, 30, Plattsmouth 31, Nebraska City April 1, St. Joseph, Mo., 2, Leavenworth, Kans., 3, 4, Topeka 5, Lawrence 6, Osage City 7, Ottawa 8, Pittsburg 9, Kansas City, Mo., 10-16.
OLD, OLD STORY: Clarksville, Tenn., March 29, Jackson 30, Memphis 31-April 2.
ON THE FRONTIER (No. 2): Bilston, Eng., March 28-April 2, Crewe 4-9, Dewsbury 11-16.
OUR BOYS AND GIRLS: Harlem, N. Y., March 28-April 2, Philadelphia, Pa., 4-9, Boston, Mass., 11-16.
OLD JED PROUTY: New London, Conn., March 29, Birmingham 30, Willimantic 31, Putnam April 1, Woonsocket, R. I., 2, Franklin, Mass., 4, Milford 5, So. Framingham 6, Brockton, Mass., 7, Taunton 8, New Bedford 9.
O'DOWD'S NEIGHBORS: Cincinnati, O., March 28-April 2, Peoria, Ill., 4, Bloomington 5, Springfield 6, Galesburg 7, Burlington, Ia., 8, Dubuque 9.
OLD HOMESTEAD: Danbury, Conn., March 29, Waterbury 30, Bridgeport 31-April 2, New Haven 4-6, Hartford 7-9, Norwich 11, New London 12, Newport, R. I., 13, Fall River, Mass., 14, Pawtucket, R. I., 15.
ONLY A FARMER'S DAUGHTER (Voorhees): Columbia, S. C., March 29, Winnsboro 30, Winston, N. C., 31, Danville, Va., April 1, 2, Roanoke 4, Lynchburg 5, 6, Charlottesville 7, Richmond 8, 9.
OLIVER COMEDY: Arkansas Pass, Tex., March 29, Corpus Christi 30, San Diego 31, Laredo April 1, 2.
OLD HOMESTEAD (Denman Thompson): Chicago, Ill., March 7—indefinite.
OLE OLSON: Los Angeles, Cal., March 29, 30, Stockton 31-April 2, Oakland 4-9.
OLE OLSON (Western): Newton, Kans., March 29, McPherson 30, Selina 31, Herington April 1, Junction City 2, Concordia 4, Clay Centre 5, Holton 6, Horton 7, Seneca 8, St. Joseph, Mo., 9.
POLICE PATROL (Pearson's): St. Paul, Minn., March 27-April 2, Minneapolis 3-9, Chicago, Ill., 10-23.
PATTI ROSA: Spokane Falls, Wash., March 28, 29, Missoula, Mont., 30, Butte City 31-April 2, Anaconda 4, Helena 5, 6, Bozeman 7, Fargo, No. Dak., 9, Grand Forks 11, 12, Winnipeg, Man., 13-16.
POWER OF THE PRESS: Duluth, Minn., March 29, 30, La Crosse, Wis., 31, Peoria, Ill., April 1, Decatur 2.
PECK'S BAD BOY: New Haven, Conn., March 29, 30, Amherst, Mass., 31, Lawrence April 1, Lynn 2, Portland, Me., 4, 5, Biddeford 6, Dover, N. H., 7.
PEOPLE'S THEATRE (Rockwell's): Chicopee Falls, Mass., March 28-April 2.
PAY TRAIN: Defiance, O., March 29, Huntington, Ind., 30, Lafayette April 1, Springfield, Ill., 2, St. Louis, Mo., 3-9, Louisville, Ky., 11-16.
PAT ROONEY: Pottsville, Pa., March 29, Hazelton 30, Pittston 31, Wilkesbarre April 1, Manch Chunk 2.
PAIR OF KIDS: Chicago, Ill., March 27-April 9.
PETE BAKER: Titusville, Pa., March 29, Oil City 30, Meaven 31, Bradford April 1, Jamestown, N. Y., 2, Toronto, Ont., 4-9, Montreal, P. Q., 11-16.
PITOU STOCK: New York city March 19-April 2.
PAUL KAUVAR: Philadelphia, Pa., March 21-April 2, Jersey City, N. J., 4-9, Brooklyn, N. Y., 11-16.
PULSE OF NEW YORK: Louisville, Ky., March 28-April 2, Cleveland, O., 4-9.
PAIR OF JACKS: Rochester, Pa., March 29, East Liverpool, O., 30, Canal Dover April 1, Steubenville 2, Wheeling, W. Va., 3-5.
PAT MALONEY: Monroe, N. Y., March 29, Warwick 30, N. J., 31, Washington April 1, Mt. Holly 2.
PEOPLE'S THEATRE (Hill's): Oswego, N. Y., March 28-April 2.
PEOPLE'S THEATRE (Henry's): No. Grosvenor Dale, Conn., March 28-April 2.
PRIVATE SECRETARY: Oil City, Pa., March 29, Bradford 30, Titusville 31, Jamestown, N. Y., April 1, Erie, Pa., 2, Buffalo, N. Y., 4-6, Elmira 7, Binghamton 8, Auburn 9, Syracuse 11, 12, Albany 13, 14, Troy 15, 16.
PRINCE AND PAUPER: Olean, N. Y., March 29, Hornellsville 30, Corning 31, Elmira April 1, Binghamton 2, Rochester 4-6, Auburn 7, Syracuse 8, 9.
PARAGON THEATRE: Columbus, Kan., March 29, Baxter Springs 30, Galena 31-April 2, Neosho, Mo., 4-6, Seneca 7-9, Grandby 11-13, Cassville 14-16.
ROBERT MANTELL: Kansas City, Mo., March 28-April 2, Topeka, Kans., 4, Leavenworth 5, St. Joseph, Mo., 6, Omaha, Neb., 7-9, Sioux City, Ia., 11, 12, Eau Claire, Wis., 13, Superior 14, Duluth, Minn. 15, 16.
RHEA: Matteawan, N. Y., March 29, Newburgh 30, Kingston 31, Cohoes April 2.
R. D. MACLEAN-MARIE PRESCOTT: Detroit, Mich., March 28-April 2, Bay City 4, East Saginaw 5, Grand Rapids 6, 7, Milwaukee, Wis., 8, 9, Pullman, Ill., 11, Elgin 12, Rockford 13, Janesville, Wis., 14.
RUBE COGHLAN: Brooklyn, E. D., March 28-April 2, Pittsburg, Pa., 3-9.
ROBERT DOWNING: Richmond, Va., March 29, Staunton 30, Charleston, W. Va., April 1, 2.
REED'S COMEDIANS: Stockton, Cal., March 29, Modesto 30, Merced 31, Madeira April 1.
ROLAND REED: Galesburg, Ill., March 29, Jacksonville 31.
ROSINA VOKES: Buffalo, N. Y., March 28-30, Toronto, Ont., 31-April 2, Montreal, P. Q., 4-9.
RAY L. ROYCE: New Castle, Pa., March 29, Meadville 30, Sharon 31, Niles, O., April 1, New Lisbon 4, Salem 5, Alliance 6, Ravenna 7, Kent 8, Canton 11, New Philadelphia 12, Dennison 13, Coshocton 14.
RICHARD MANSFIELD: New York city Feb. 25-April 16.
RENTFROW PATHFINDERS: Arkansas City, Kans., March 28-April 2, Parsons 4-9.
SKIPPED BY THE LIGHT OF THE MOON: Scranton, Pa., March 29, Wilkesbarre 30, Reading 31, Easton April 1, Allentown 2.
SARAH BERNHARDT: Brooklyn, N. Y., March 28-April 9, Philadelphia, Pa., 4-9.
STUART ROBSON: Minneapolis, Minn., March 28-30, St. Paul 31-April 2.
SOCIAL SESSIONS: Wheeling, W. Va., March 28, Newark, O., 29, Lancaster 30, Muncie, Ind., 31, Kankakee, Ill., April 2, Aurora 3, Elgin 4, Madison, Wis., 5, Janesville 7, Racine 8, Fond du Lac 11, Green Bay 12, Oshkosh 13, La Crosse 16.
SACKETT-MCKENZIE: Howard City, Mich., March 29, 30.
SINBAD: Omaha, Neb., March 29, 30, Lincoln 31, Sioux City, Ia., April 1, 2, St. Paul, Minn., 3-9.
SHENANDOAH: Lynn, Mass., March 29.
SID. C. FRANCE: Milwaukee, Wis., March 28-April 2.
SADIE SCANLAN: Philadelphia, Pa., March 28-April 2.
ST. FELIX SISTERS: Georgetown, Col., March 31-April 2, Idaho Springs 4-6, Central City 7-9, Boulder 11-16.
SHE COULDN'T MARRY THREE (Lillian Kennedy): Chicago, Ill., March 27-April 2, Kankakee 4, Goshen, Ind., 5, Toledo, O., 6, Adrian, Mich., 7, Jackson 8, Grand Rapids 9.
SUPERBA (Ranlons'): Tacoma, Wash., March 28-30, Seattle 31-April 2, Spokane Falls 7-9.
SOL. SMITH RUSSELL: Boston, Mass., March 21-April 2.
SHENANDOAH: Harlem, N. Y., March 28-April 2.
SADIE MARTINOT: Chicago, Ill., March 28-April 2, Baltimore, Md., 4-9, Philadelphia, Pa., 11-16.
SPOONER DRAMATIC: Marseilles, Ill., March 28-April 2.
STILL ALARM: Providence, R. I., March 28-30, New Haven, Conn., 31-April 2, Bridgeport 2, New York city 4-9, Brooklyn, E. D., 11-16.
SPOONER COMEDY: Lincoln, Neb., March 28-April 2.
TEXAS STEER: Providence, R. I., March 29, 30, Lynn, Mass., 31, Worcester April 1, Springfield 2, Hartford, Conn., 4, Meriden 5, Bridgeport 6, New Haven 7, 8, Trenton, N. J., 9.
TWO SISTERS: Milwaukee, Wis., March 27-April 2, Englewood, Ill., 4, Elkhart, Ind., 5, Lima, O., 7, Kenton 8, Springfield 9, Cincinnati 11-16.
THE STOWAWAY: Flint, Mich., March 30, Detroit 31-April 2, Lima, O., 4, Findlay 5, Sandusky 6, Mansfield 7, Canton 8, Youngstown 9.
THE KABOBS: Jersey City, N. J., March 28-April 2.
THE CIRCUS: New York city March 28-April 2.
TEN NIGHTS IN A BAR-ROOM (Brehm's): Vermont, Ill., March 29, Rushville 30, Lewiston 31, Canton April 1, Elmwood 2.
THE DAZZLER: Washington, D. C., March 28-April 2, Fall River, Mass., 4, New Bedford 5, Taunton 6, Lowell 7, Newport, R. I., 8, Brockton, Mass., 9.
TWO JOHNS: Detroit, Mich., March 28-April 2, Chicago Ill., 3-9.
THE BURGLAR: Baltimore, Md., March 28-April 2.
TEN NIGHTS IN A BAR-ROOM (Heflin's): Weatherly, Pa., March 29, White Haven 30, Lehighton 31, Catasauqua April 1, Slatington 2.
TEMPERANCE TOWN: Philadelphia, Pa., March 28-April 2.
THE SOUDAN: Chicago, Ill., March 28-April 2, Rockford 4, 5, Peoria 6, Quincy 7, Keokuk, Ia., 8, Ottumwa 9, Denver, Col., 11-16.
THOMAS E. SHEA: Cincinnati, O., March 28-April 2, Columbus 4-9.
THE VENDETTA: Pittsburg, Pa., March 28-April 2, Cincinnati 4-9, St. Louis, Mo., 11-16.
THE ENSIGN: Philadelphia, Pa., March 28-April 9, Pittsburg 11-16.
TWO OLD CRONIES (Anderson's): Kansas City, Mo., March 28-April 2, Omaha 3-6.
TRIP TO CHINATOWN: New York city Nov. 9—indefinite.
THE BOOMER: Philadelphia, Pa., March 26-April 2, Pittsburg 4-9.
THROUGH BY DAYLIGHT: Cincinnati, O., March 28-April 2.
THE KABOBS: Jersey City, N. J., March 28 April 2.
U AND I (Kelly's): Brooklyn, E. D., 28-April 2, Paterson, N. J., 4, Plainfield 5, Trenton 6, Elizabeth 7, Yonkers 8, Bridgeport, Conn., 9, Philadelphia, Pa., 11-16.
U AND I (Cronin's): Buffalo, N. Y., March 28-April 2.
ULLIE AKERSTROM: Pittsfield, Mass., March 28-30, Concord, N. H., 31-April 2, Nashua 4-6, Worcester, Mass., 7-9.
UNCLE DIRAM: Saginaw, Mich., March 29, Detroit 30, 31, Ypsilanti April 2.
UNCLE'S DARLING: Augusta, Me., March 29, Bangor 30, Fredericton, N. B., 31, St. John's April 1, Halifax, N. S., 4-6.
UNCLE TOM'S CABIN (Stetson's): Spring Valley, Ill., March 29, Princeton 30, Galesburg April 1, Burlington Ia., 2.
WHITE SLAVE: Brooklyn, N. Y., March 28-April 2.
WORLD AGAINST HER (Agnes Wallace-Villa): Toronto, Ont., March 29, Mt. Vernon 30, Kenton 31, Wooster April 1, Logansport, Ind., 2, Chicago, Ill., 3-9, Grand Rapids, Mich., 11-16.
W. T. BLANDE STOCK: Kansas City, Mo., March 19-May 7.
WARNER COMEDY: Osage, Minn., March 28-April 2.
WALKER WHITESIDE: Cincinnati, O., March 28-April 2, Richmond, Ind., 4, Greenville 5, Union City 6, Dayton, O., 7-9, Springfield 11, Muncie, Ind., 12, Anderson 13, Indianapolis 14-16.
WM. H. CRANE: New York city Jan. 19—indefinite.
WAITE COMEDY: Williamsport, Pa., March 28-April 2.
WORLD (Little's): Albion, N. Y., March 29, Seneca Falls 31, Baldwinville April 1, Watertown 2, Carthage 4, Herkimer 5, Ilion 6, Little Falls 7, Gloversville 8, Cohoes 9.
WADE-LEROYLE: Kimball, So. Dak., March 29, Chamberlain 30, 31, Plankinton April 1, 2.
VON VOSSON: Worcester, Mass., March 29.

OPERA AND CONCERT.

AMERICAN BAND (Reeves'): Westfield, Mass., March 29, Meriden, Conn., 30, New London 31.
AGNES HUNTINGTON: Kansas City, Mo., March 29, St. Joseph 30, Topeka, Kans., April 1.
ARONSON OPERA: Chicago, Ill., March 21-April 2, New York city 4—indefinite.
ARIEL THOMAS: Bellefontaine, O., March 29, Ada 30, Fostoria 31.
BAKER OPERA (A): Lancaster, Pa., March 28-April 2.
BOSTONIANS: San Francisco, Cal., March 28-April 16.
CORINNE OPERA BURLESQUE: San Francisco, Cal., March 28-April 9.

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CORNELL GLEE AND BANJO CLUB: Cleveland, O., March 29, Detroit, Mich., 30, Ann Arbor 31, Jackson April 1, Grand Rapids 2, Chicago, Ill., 4, Toledo, O., 5.
CARLETON OPERA: Greencastle, Ind., March 29, Terre Haute 30, Indianapolis 31-April 2.
COMBED OPERA: Topeka, Kans., March 29, St. Joseph, Mo., 30, Omaha, Neb., 31-April 2, Lincoln 4, Atchison, Kans., 5, Leavenworth 6, Kansas City, Mo., 7-9.
CROW CONCERT: Darlington, Ind., March 29.
DUFF OPERA: Montreal, P. Q., March 28-April 2, Boston, Mass., 4-9.
DE WOLF HOPPER: Pittsburg, Pa., March 28-April 2.
DESHON OPERA: Augusta, Ga., March 28-April 2, Mexico 4-9.
DE PAUW QUARTET: Aurora, Ill., March 29, Elgin 30, Chicago 31.
EMMA JUCH OPERA: Fresno, Cal., March 29, Stockton 30, 31, Sacramento April 1, 2, San Francisco 4-9.
FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.
GRUNER FAMILY CONCERT: Barnwell, S. C., March 29, 30.
JULES GRAU OPERA: Asheville, N. C., March 28-April 2, Columbia, S. C., 4-9, Augusta, Ga., 11-16.
LITTLE TYCOON OPERA: Winchester, Ky., March 29, Hamilton, O., 30, Findlay 31, Lima April 1, Clinton 4, Lancaster 5, Janesville 6, 7, Portsmouth 8, Maysville, Ky., 9.
LILLIAN RUSSELL OPERA: Chicago, Ill., March 14-April 2.
OVIDE MUSIN CONCERT: Pine Bluff, Ark., March 29, Texarkana 30, Hot Springs 31, Shreveport, La., April 1, Paris, Tex., 2, Sherman 3, Dennison, 4, Weatherford 5, El Paso 7, Deming, N. Mex., 8, Tucson, Ariz., 9, Los Angeles, Cal., 11, 12, San Bernardino 13, San Diego 14, 15, Coronado 16.
PAULINE HALL OPERA: Baltimore, Md., March 28-April 2, Brooklyn, N. Y., 4-9.
PEARL OF PEKIN: Philadelphia, Pa., March 28-April 2, Baltimore, Md., 4-9.
PHILOMELA QUARTETTE: Pullman, Ill., April 2, Waukegan 4, Kenosha, Wis., 5, Racine 6, Rochelle, Ill., 7, Elmira 9.
SHIP AHOY: Rochester, N. Y., March 28-30, Syracuse 31-April 2.
SWEDISH QUARTETTE CONCERT: Greenwood, Ind., March 29, Shelby, O., 30, Scranton, Pa., 31, Pottsville April 1, Flemington, N. J., 2, Deposit 4, Port Jervis, N. Y., 5, Newark, N. J., 6, Rutherford 7, Spencer, Mass., 8.
SHIP AHOY: Buffalo, N. Y., March 29, 30.
TAR AND THE TARTAR: St. Louis, Mo., March 28-April 2, Washington, D. C., 4-16.
VAN DUZEN OPERA: San Francisco, Cal., March 27 April 2.
WALTER EMERSON CONCERT: Indiana, Pa., March 29, Uniontown 30.
WILBUR OPERA: Toledo, O., March 28-April 2, Rochester, N. Y., 4-9, Syracuse 11-16.

VARIETY AND BURLESQUE.

BROWN-KENT NOVELTY: Watseka, Ill., March 29, Chenoa 30, Chatsworth 31, Fairbury April 1, El Paso 2.
CITY CLUB BURLESQUE: Baltimore, Md., March 28-April 2.
CITY SPORTS BURLESQUE: Louisville, Ky., March 28-April 2.
CARMENCITA: New York city Jan. 25—indefinite.
CREOLE BURLESQUE (Jack's): Chicago, Ill., March 21-April 2.
CRICKLES (Downing's): Milwaukee, Wis., March 28-April 2, St. Paul, Minn., 4-9, Minneapolis 11-16.
DELSAR AND DEERONT SPECIALTY: Grand Rapids, Mich., March 28-April 2, Detroit 4-9, Chicago, Ill., 11-16.
EDWIN WILSON: Detroit, Mich., March 28-April 2.
FAY FOSTER BURLESQUE: Philadelphia, Pa., March 28-April 2.
FRENCH FOLLY BURLESQUE: Philadelphia, Pa., March 28-April 2.
GEORGE DIXON: Cincinnati, O., March 28-April 2.
GUS HILL SPECIALTY: Brooklyn, E. D., March 28-April 2, Philadelphia, Pa., 4-9.
HARRY KERNELL: Detroit, Mich., March 28-April 2.
HOWARD ATHENÆUM: Brooklyn, N. Y., March 28-April 2.
HARRY WILLIAMS: Chicago, Ill., March 27-April 2, Cleveland, O., 4-9, Buffalo, N. Y., 11-16.
HENRY BURLESQUE: Philadelphia, Pa., March 28-April 2, New York city 4-16.
JESSIE MAY HALL'S IDEALS: Colchester, Ill., March 28-30, Macomb 31-April 2.
KENNEDY'S LAUGH-MAKERS: Albany, N. Y., March 28-April 2, New York city 4-9, Troy, 11-16.
LILLY CLAY BURLESQUE: Bridgeport, Conn., March 29, 30, New Haven 31-April 2.
LESTER AND WILLIAMS BURLESQUE: Waltham, Mass., March 29, Fitchburg 30, Worcester 31-April 2.
LONDON GAIETY GIRLS: Kensington, Pa., March 28-April 2.
MAE HOWARD BURLESQUE: Newark, N. J., March 28-April 2.
MAY RUSSELL BURLESQUE: Paterson, N. J., March 28-April 2.
MABEL SNOW BURLESQUE: Deadwood, So. Dak., March 29, Lead City 30, Central City 31, Hill City April 1, Custer 2.
NIGHT OWLS: Providence, R. I., March 28-April 2.
PARIS GAIETY GIRLS BURLESQUE: Coshocton, O., March 29, Uhrichsville 30, New Philadelphia 31, Canton April 1, Newcastle, Pa., 2.
ROULETTE CLUB: Albany, N. Y., March 28 April 2.
REILLY AND WOOD'S SPECIALTY: Pittsburg, Pa., March 28-April 2.
SAM DEVERE: Cleveland, O., March 27-April 2, Cincinnati 4-9.
TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.
TURNER GAIETY GIRLS: Brooklyn, E. D., March 28-April 2.
WHALLEN AND MARTELL: Indianapolis, Ind., March 28-April 2, Louisville, Ky., 4-16.

MINSTRELS.

AL. G. FIELD AND CO.: Guthrie, Ind. Ter., March 29, Wellington, Kans., April 1, Wichita 2, Hutchinson 4, Newton 5, Emporia 6, St. Joseph, Mo., 8, Topeka, Kans., 9, Leavenworth 10, 11.
BARLOW BROS.: Oshkosh, Wis., March 29, Milwaukee April 3.
CLEVELAND CONSOLIDATED: Boston, Mass., March 28-April 2.
GORMAN: Wilmington, Del., March 29; New Brunswick, N. J., 30, Asbury Park 31, Red Bank April 1, Elizabeth 2, New York city 4-9.
GORTON BROTHERS: Marquette, Mich., March 29, Sault Ste. Marie 30, St. Ignace 31, Petoskey April 1.
PRIMROSE AND WEST: Galveston, Tex., March 29, San Antonio 30, Austin 31, Waco April 1, Fort Worth 2.
LEW DOCKSTADER: Atlanta, Ga., April 1, 2, Athens 4, Augusta 5, Charleston, S. C., 6, Savannah, Ga., 7, Jacksonville, Fla., 8.
SWEENEY, ALVIDO, GORMAN AND CO.: Valparaiso, Ind., March 29, Plymouth 30, Logansport 31, Frankfort April 1, Kokomo 2.
WHEELAND: Norwich, N. Y., March 29, Hamilton 30, Canenovia 31, Cortland April 1, Ithaca 2, Owego 4, Towanda, Pa., 5.

MISCELLANEOUS.

BARNUM AND BAILEY CIRCUS: New York city March 21-April 30.
BILL NYE: Urbana, O., March 29, Canton 30.
BRISTOL'S (D. M.) EQUINES: Frankfort, Pa., March 30-April 2.
DR. FLINT (Hypnotist): Berlin, Ont., March 28-April 2, St. Catharine's 4-9.
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